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MIKE D'ABO IS SONG IMPERSONATOR

MIKE D'ABO in his garden. Notice the old fireplace, used as a wall ornament.

IF you're not content with your nine-to-five existence and would prefer to be a pop star working all over the world at all hours, consider for a moment the case of Mike D'Abo, a member of the group that opted out.

RICHARD GREEN meets the Manfred who writes songs for other stars

When he joined Manfred Mann three years ago, straight from the Band Of Angels group, Mike was eager and excited about the prospect. And for the group it was almost a new beginning. Later, attitudes changed.

"They had been going for three years and after I joined it took eighteen months of touring to let people see the new band," Mike explained. "It was a good thing for me, but the rest of them were already beginning to tire."

Important

It lasted for a couple of years, until the group decided that there were other things to do. For Mike d'Abo songwriting was important.

"Doing gigs can ruin all your plans," Mike pointed out. "I can have arranged a meeting, then I get a phone call telling me we're working that day. 'Oh, I've got an appointment,' I tell them. 'Well you'll have to cancel it,' I'm told. 'Alright, if I must I must,' I reply. That sort of thing.

"If we're doing a gig in Newcastle, we catch the four o'clock train and travel back that night on the sleeper; we never stay overnight. By the time you get home, you feel like sleeping again and that stops you getting on with your work.

"I'm very content now not working: writing occupies my time. I think if I was a full-time writer, it would be better. When you wake up in the morning half-writer, half-arranger, half-performer, you can't get right into one thing."

Despite this personal hang-up, Mike has turned out some fine songs.. The night before I called round to his tall, ten-roomed house opposite Hyde Park, he had received an Ivor Novello Award for the best dance song of the year. The number in question being "Build Me Up Buttercup," which was such a success for the Foundations.

MIKE spends a lot of time at the piano these days working out new songs for several stars.

Six songs

"Although I do a lot of writing, people still don't think of me as a writer," he said rather surprisingly. "I've only had six songs recorded in the past two years. I was disappointed with the way 'When The Sun Comes Shining Through' was done. I saw it completely differently . . . I would like the Four Tops to do it. I'll play you it the way I think they could do it before you go."

We moved indoors from the patio, where we had been taking coffee, to the music room. There, Mike played the tune and sang it a la Tamla. It indeed sounded completely new. He then let me hear a number he has written and which he thinks would fit Dusty Springfield's style.

It was amazing the way in which it sounded instantly like a Dusty song, just as the first number had been so Four Tops.

"I'm writing more now with particular artists in mind," Mike commented. "I hadn't done before but it's happening more now. I spent a lot of time talking to Peter Sullivan, Engelbert's recording manager, about a song and he knows exactly what material is right. He said that Engelbert can do a song about a man leaving his wife, but you can't have him sleeping with another woman.

With solo artists, the lyrics are the important thing. People don't take notice of the backing, they listen to the singer. I don't think anyone has ever listened to the vocalist on a Manfred Mann record, the vocals become part of the music.

"But with someone like Engelbert or Tom Jones, the people want to hear him. And you have to write in their style. It's no use writing any song, there's got to be the build up at the end."

When Mike's brother and sister Persian cat act, called Alfie and Dolly, had finished leaping all over me, we moved on to the upstairs lounge ("now follow me to the West Wing," Mike joked, imitating a duke doing a conducted tour). Nestling alongside one another on the bookshelf were publications like "The Gnomes Of Zurich," "The Heart Of The Bible," Rosemary's Baby" and Aldous Huxley's "Brave New World." And you are supposed to be able to tell a person's character from the books he reads? Work that lot out!

Having appeared in "Gulliver's Travels" at the Mermaid theatre, Mike is involved in discussions about the Broadway production at the end of the year. He is writing the music for it and may even take the lead.

"The producer's looking for a glamorous star, but Sean Kelly, who's doing the sets, is trying to convince him that the show itself will be the star. We'll have to wait and see what happens. It's the sort of part I'd like to do — an extension of myself."

Mike is also pressing ahead with the re-launching of songstress Twinkle. Nobody is going to describe this as an easy task, but Mike has certain ideas.

"We've got to get her away from the image of the girl that can't sing. People have got to listen to her records. She is a very good writer; there's one song she's done that we may record. If only she could play guitar she could get away from the old image she has . . . she really is a lot more talented than people think."

Well, I for one would like to see Twink back if only in memory of the raving nights at the Scotch of St. James and allied nighteries. Could be that Mike is the one to do it for her.

Mike was getting down to some more work as I left and he demonstrated his present attitude to routine by saying: "I get more boring as the day goes on! I like to get to bed early, get up early and start work."

How's that for a top pop star, young hopefuls!

Tom socks it to New York!

TOM JONES in dynamic action during his opening night at the Copacabana, New York, last week. NME's Derek Johnson was there and reports on the amazing first night on page 8.

WHO'S WHERE

Week starting May 31

INEZ AND CHARLIE FOXX: Doncaster Attic (31), Wolverhampton Lafayette and Nottingham Britannia (1).

DON PARTRIDGE and the BUSKERS: Belfast Ulster Hall (31).

MOTHERS OF INVENTION: Newcastle City Hall (31), Manchester Palace (1), Bristol Colston Hall (3), Portsmouth Guildhall (5), Royal Albert Hall (6).

BEACH BOYS: Hammersmith Odeon (31), Birmingham Odeon (6), Liverpool Empire (7), Manchester Free Trade Hall (8).

PROCOL HARUM: London Roundhouse (1), Birmingham Mothers (7).

BOB AND EARL: Great Yarmouth Tower (1), Southampton Mecca (4), Birmingham Rainbow Suite (5), Liverpool Victoriana (6), Manchester New Century (7).

JULIE FELIX: London, Harrods "Way-In." (4).

RICHIE HAVENS: Royal Albert Hall (5).

SAM THE SHAM: Liverpool Mardi Gras and Victoriana (6), Dunstable California (7), Burton-on-Trent 76 Club (8).

All from June 1 for one week

BOBBY VEE: Bolton Casino.

MARMALADE: Stockton Fiesta and Middlesbrough Excel Bowl.

DESMOND DEKKER: Sheffield Cavendish and Barnsley Monk Bretton.

TREMELOES: Middlesbrough Showboat.

From June 6 for Summer Season

ENGELBERT HUMPE,RDINCK, LONNIE DONEGAN: Great Yarmouth ABC.

VINCE HILL: Great Yarmouth Wellington Pier.

From June 8 for one week

PLATTERS: Liverpool Wookie Hollow.

FREDDIE AND THE DREAMERS: Bradford Lyceum.

NEXT WEEK Question-time with 5th DIMENSION

FOCUS ON THE FLEETWOODS

MICK FLEETWOOD — JEREMY SPENCER

One is a 6ft 6 giant — the other a 5ft 4 midget
Together they provide the basis for Fleetwood Mac humour
But they are totally different characters
One is loquacious — the other reticent
One is an extrovert — the other outwardly shy
In fact the only linking factor is their respective freakish heights

By NICK LOGAN

MICK FLEETWOOD likes shocking and frightening people. Heads and limbs of Victorian dolls adorn his Ealing flat. On his hand he wears a large carved ring he had specially made in the shape of the male organs. He's the giant of the Fleetwood Mac, skinny with hair as long and as straight as a girl's and giraffe-like movements that emphasise his freakish build and leave the impression that he is continually sending himself up.

If he wanted to lessen the effect he could have his hair cut short and dress by conservative standards but the fact that his appearances might provoke laughter and rude remarks doesn't perturb him in the least.

He has never worried about his height — never went home when he was young and tried to saw his legs down — and you get the impression that he likes to provoke people by his looks.

It should be obvious that he is a born exhibitionist, as will already be known to those who have seen his contribution to the front of the "Mr Wonderful" LP sleeve and the American-only "English Rose" LP on which he appears in drag looking absolutely grotesque.

The only drawback due to his height is that strangers think he is aloof when he enters a room — an attitude that quickly changes when you get on the same level with him and engage him in what will be a witty and lively conversation.

Mick likes talking, likes meeting people and is the kind of person you could go to and confide in.

His penchant for frightening people goes back to his childhood but he adds that it was never allowed to go beyond the point where it became malicious. Neither is the Fleetwood Mac humour now.

"I get a schoolboy pleasure from shocking people," he says. "I collect erotic jewellery and other erotica and those Victorian dolls that were made to be beautiful but are very frightening to adults.

A giggle

"It is a kink but I get pleasure from it in a very unkinky way. To me it's like a schoolboyish giggle. Other people might think there is something wrong with me but there is not. Jerry would understand completely."

We talked during a break from Fleetwood Mac recording at a Holborn studio. Mick is not a techincal drummer—he doesn't think drums 24 hours a day and never practises.

"I don't rate myself as a drummer," he confesses, "I'm just a useful drummer, just a person who leaps on drums and starts playing. But I do enjoy playing a great deal."

Mick's greatest enjoyment from the band, however, comes from merely being with the other four. "I can't think of any other people I'd rather be with and everyone else in the group feels that way."

Born in Cornwall the son of a Wing Commander in the Air Force, Mick travelled with his parents to Egypt, Malaya and Norway as a child. From the ages of nine to 15 he was put into a boarding school because of the effect travelling might have on his education. The school was Windlesham House, near Hastings.

Education is one of Mick's favourite talking points, being strongly against the system used to impart knowledge, particularly in boarding schools.

It was the system that failed him—he realised he was intelligent but the way of teaching struck a "complete blank" in his mind. He decided to leave school at 15.

His parents had always let him make his own decisions, and this is something he says he is very grateful for.

He came to London without educational qualifications and went to live with his sister, decorating her flat as a means of earning a living.

Living in the same mews was Pete Bardens of Shotgun Express fame whom Mick became friendly with. Ray Davies was then playing with Bardens and Mick and Dave Davies would go along to watch.

Mick bought a drum kit and joined a group of five, earning £9 a week between them. In Mick's words: "After that I pasesd through a succession of groups and crooked managers who promised us stardom."

He has a fund of hilarious stories to tell of how he was in groups that were earning little but were promoted as if they were star acts. There was the manager who took them up to play in the Cavern in a hired Austin Princess where they died a terrible death.

Nobodies

Later they went up in a "de luxe" coach with a cocktail bar and drove round Liverpool waving to passers by. "And we were complete and utter nobodies," laughs Mick.

Finally Mick found his way into Shotgun Express with Pete Bardens, Peter Green, Dave Ambrose of Brian Auger Trinity and Rod Stewart. But when Peter Green left to join John Mayall, Mick went back to decorating, building himself up a small but promising one-man business.

He was persuaded to give that up when John Mayall asked him to join the Bluesbreakers and it was from there that he and Peter Green left to form Fleetwood Mac.

Apart from education there are certain subjects Mick feels most strongly about and will talk at length on. One is politics and the complete lack of direction of young people.

One of his faults is letting things get bottled up inside him when he knows he should confide in people. He's managing to rid himself of that now and says that if you do then you are walking around without such a great weight on you and are in a position to take on other's problems instead of feeling sorry for yourself.

Driving art

If he had a lot of money he would collect cars and already has three—an Alvis, an Austin 7 and a Bristol. Driving to him is an art form and he often drives the group to gigs in the Alvis.

His record interests range from James Brown to the Troggs and he collects antiques and paintings by young painters to adorn his flat.

He believes in God but doesn't believe in marriage. "I believe in everything marriage stands for except the bit of paper."

His ultimate ambition is never to be content. "I don't want to go around like a raving neurotic. I want to be happy with just a rough edge to it."

Before I left him, Mick took up again his argument against politicians and the lack of direction of youth. "There's no contact. If someone could only give the young people some fire and enthusiasm instead of the kids sitting back and saying 'Oh man I don't care.' That's it, that's the whole point I am trying to make.

"I wish I could wake up one morning and be a fantastic politician."

Next week:
John and Danny

THE first thing to understand about Fleetwood Mac is that humour plays an important and integral part in the group. It is their humour, so zealously guarded and difficult for the outsider to comprehend, and their ability to laugh at each other that prevents any one of them becoming flash or pretentious through success.

Jeremy Spencer, the impish tousle-haired star of the lead guitar, provides the foundations upon which the group's humour is built, which may seem strange to the outsider judging by his outward shyness and reticence to talk about himself.

But Jeremy is a bit of an oddball of a character — even in a sphere of life noted for its unpredictable and eccentric personalities.

He sings the blues but at home away from the group much of his listening is provided by Fabian, Buddy Holly and Tommy Roe.

He plays in a group that used to be renowned for its free use of four-letter words on stage but is a believer in God whose favourite reading is a pocket-size New Testament he takes on tour with him.

He admits to being an introvert, which you can believe, but says there is a bit of the exhibitionist in him too, which is hard to believe. Yet if you've ever seen his incredibly funny and accurate impersonations on stage you might agree.

I went to see Jeremy at his home in Paddington, a one-roomed bedsitter in a large crumbling house. I never believed all those stories about pop stars living in palatial penthouses but Jerry's place would shatter any illusions.

If you can gain insight into a person's character by the surroundings he lives in then Jerry's mind is eminently disorganised, a fact I gather that is quite near the truth.

Yet in this room where chaos prevails and where you might expect to find a poor young couple eking out an existence on a miserable income the dominating factor is the thousand pounds worth of recording equipment that takes pride of place.

Tiny wife

Jerry's wife Fiona, a tiny girl with long blonde hair, and ten-months-old Dicon ("It's a derivative of Richard") joined us later after a shopping expedition at Mothercare.

Fiona is 16 and already expecting her second child. They were married last August in their home town of Lichfield, near Birmingham, just after Fiona had left school.

As Jerry seemed reluctant to talk about himself as a person, I asked Fiona for her views as Dicon climbed into the cardboard box his father had laid down as a barrier to prevent son from reaching his recording equipment.

"He likes to keep himself to himself," she offered. Is he funny at home? She shot a despairing glance at Jerry who laughed and answered for her: "You see it's funny when you take it too far. When it gets out of hand."

If Jerry is at the roots of the Fleewood Mac humour, then Mick Fleetwood is his stooge. Totally different personalities and with their respective heights a drawback in communication, they nevertheless understand each other well.

'We are both so close together on the humour side and everything," says Jerry. "It is strange that you should pick the two of us this week."

Jerry's forte is his impersonations. He discovered the ability at school and has been making good use of it since.

He recalls mimicking his headmaster's voice when his schoolmates were smoking in the toilets. "Cigs were like gold dust then," he remembers, "and they'd all file out shaking having dropped them in the toilets."

I wouldn't have thought that made him very popular. Yes, he did suffer at school because of his height—or lack of it — but dismisses it lightly.

Easily upset

I had to go to the others to find out that in fact Jerry used to get extremely upset when he first came to London by people making remarks in the street about his hair and appearance. "I used to tell him that it was not worth it, not worth worrying about," says Mick Fleetwood.

The first pop record he can remember was Tab Hunter's "Young Love." His father a piano player, he was sent for piano lessons at ten but quit because he wanted to play rock and roll.

He was playing Buddy Holly, Crickets and Tommy Roe then on a Spanish guitar his father bought him and it was not until art college that Elmore James came into his life and brought him into the blues.

"I had heard blues before and I didn't like it. I went round a friend's house and he was playing blues and boring me to tears. Then he put on an LP of blues artists and this one track 'The Sun Is Shining,' just jumped out. Do you want to hear it?"

Jerry went out and bought the "Best Of Elmore James" LP and it was "never off the turntable." Then came a long time while he tried to perfect the guitarist's style.

He tried using glass on the strings but failed. He tuned it like a Hawaiian guitar and used glass and failed. He used a piece of metal and then various knives but couldn't get it. Then a friend made a metal tube which he's used ever since.

At the time, after art college, he was working as a junior clerk for a concrete firm, earning £6 a week out of which he paid the HP on his guitar.

He played in a Birmingham group in the evenings and was introduced to Peter Green through an advert in the NME placed by Mike Vernon of Blue Horizon who was looking for undiscovered blues talent.

Elmore James and Tommy Roe are as far at different ends of the musical scale as you can get but Jerry is an addict of both and is overjoyed to see "Dizzy" a hit. "Will you be doing a feature on him?" he asks excitedly.

Marty Wilde, Fabian, early Cliff, Buddy Holly and to a lesser extent Elvis Presley are names among his collection of 200 old rock singles.

In fact, it is one of his hobbies when Fleetwood Mac are travelling round to search through junk shops for singles to add to his collection —many of which he got for 6d. each and he is now on the search for Fabian albums and a single called "The Shape I'm In" by Johnny Restevo.

Young music

He played me Fabian's "String-a-long" and I asked what attracted him to sounds incredibly dated by today's standards and by Fleetwood Mac's own standards.

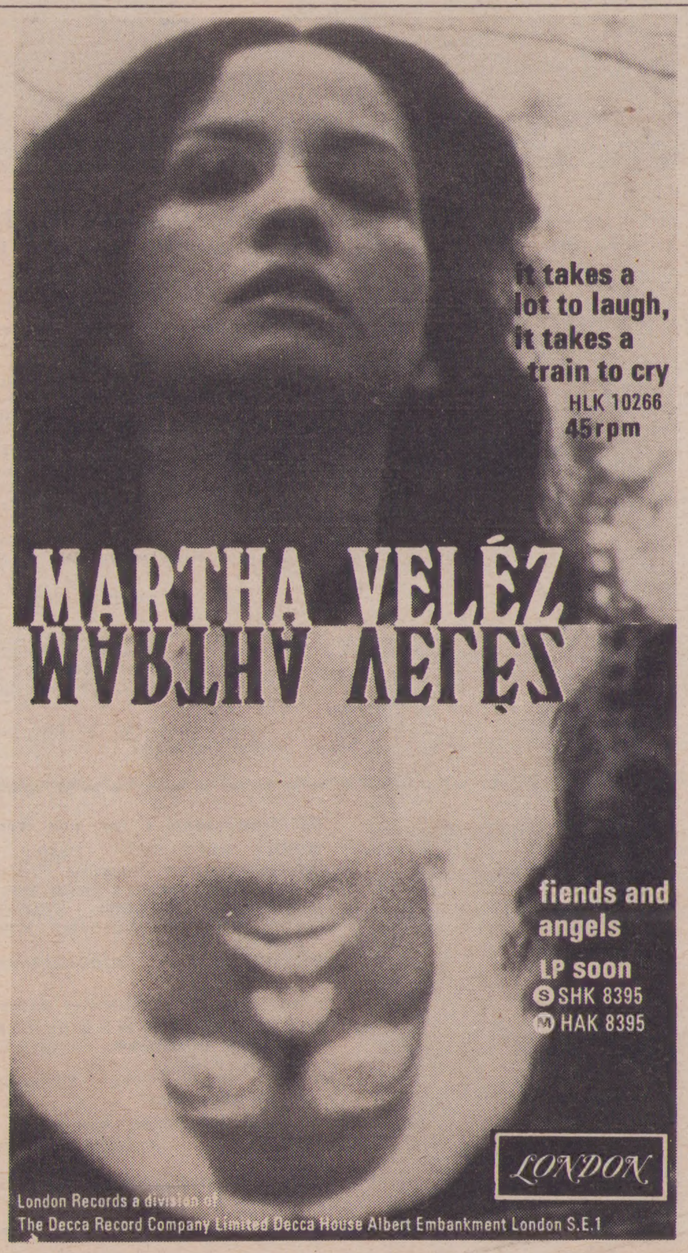
"Basically the music is very simple, very fresh. It's very young music and when I used to hear these records when I was about 11 they did much more for me than records do now.

"You see when you know music you get bogged up in your mind with a lot of superficial junk about chords and technicalities and then you find the enjoyment from a record is slowly vanishing.

"There were no pretentions about what they were doing then."

His favourite record of all time is "Sheila" which is in his collection alongside Cream and Tim Hardin and stranger items like the theme music from "Ben Hur" and "The Greatest Story Ever Told."

The last word on Jeremy should I think go to Mick Fleetwood: "Our humour can be very cruel against the individual and when you've got over that you can turn round and laugh right at yourself, which is a good thing. It was Jerry who brought that about—he has done all of us a great deal of good."



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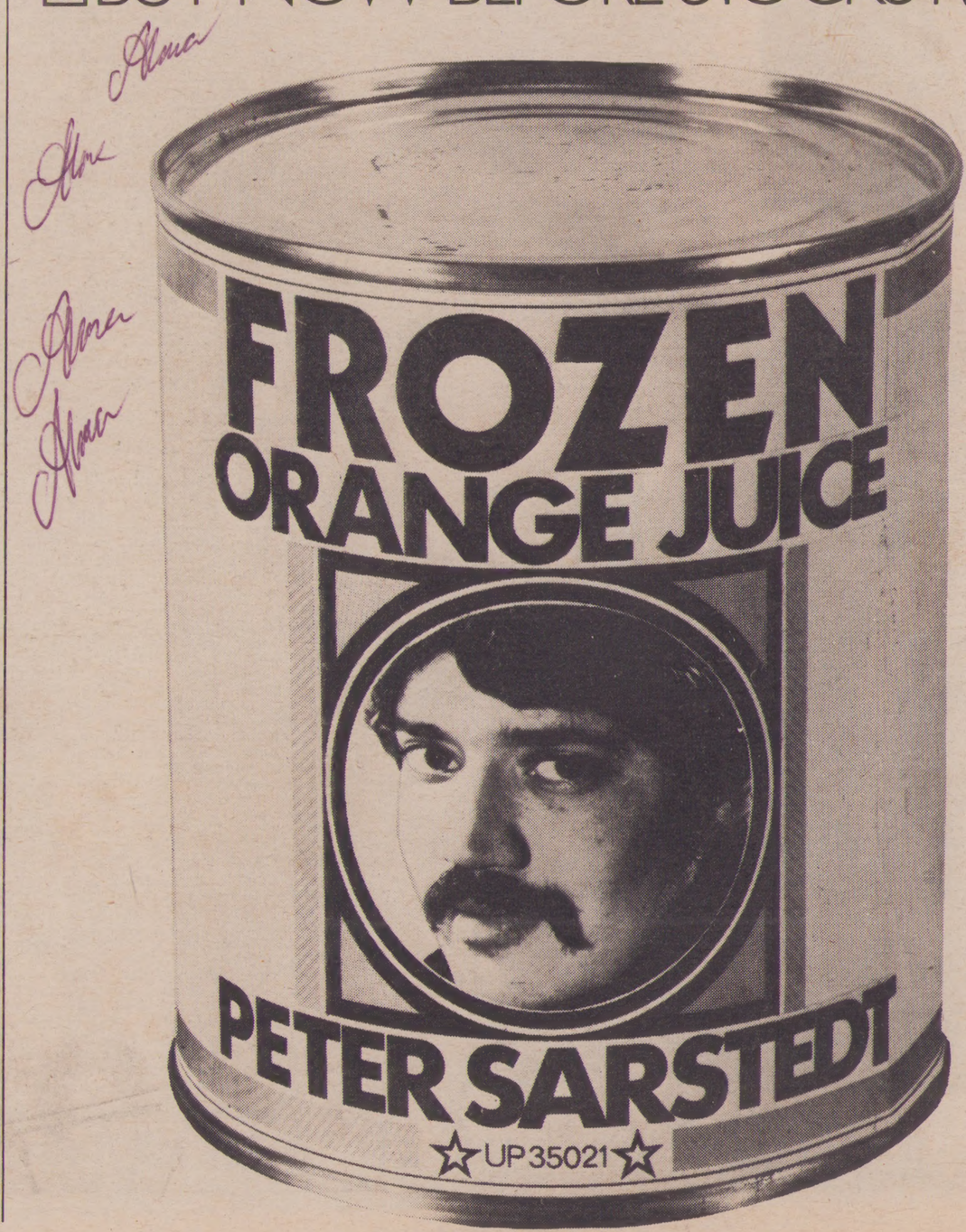

ONLY IN ENGLAND DOES HERMAN OUTSHINE HERMITS

EVERY week — or so it seems — we read in the NME news pages of a group breaking up. But there is an exception to the splitting rule. One that isn't at first obvious — Herman's Hermits.

By RICHARD GREEN

The group has been together for five years without one change of personnel. In supergroup days this is a long time and I wondered just how they had all managed to stay together.

The group's 21-year-old bass guitarist Karl Green (no relation, though we like to keep the name in the charts) was being honest when he told me: "No one wants to leave and lose all that money."

The odd thing about Herman's Hermits is that Herman is a confirmed Londoner though he was born in the North. The Hermits all live in Manchester.

"We get on very well," Peter told me — Peter Noone being the one and only Herman — "but we only see each other when we work. The only time we get to rehearse is when we're working, so, with me down in London and the rest up in Manchester, we don't see a lot of each other."

Karl was with a group called the Heartbeats five years ago, Peter joined and Herman's Hermits were formed. In this country, Herman gets all the publicity while the Hermits tend to live in the shadows. Just how much does this affect them personally?

Fan clubs

"It's only like that in England, and we don't mind," Karl said. "We're a five-man group in America, we all have our own fan clubs.

"At the moment we're doing cabaret here and people recognise us for what we can do. We all do numbers and make some jokes, so we're all involved in the act."

What the Hermits have done, quite sensibly, is to put their money into other enterprises. Karl has an agency for show business people, Barry has a garage and Keith and Lek have their own jingle company.

Things are very O.K. at the moment for Herman's Hermits, but just what will be happening after a further five years? Karl has an ambition to go into acting, though there are one or two other things that occupy his future thoughts.

"I can't see us still all being together in five years," Karl mused, explaining further, "I don't think five fellows can stay together for ten years and still live together happily.

"What do I want do to? Well, I've got the agency anyway. I might like to sing with my wife, that's something I've been considering for later."

Having made a couple of films, how does Karl feel about acting?

—"I'd like to do something like we've never done. Those films were . . . oh, you know! I'd like to do something like Hywell Bennett did in 'Twisted Nerve.' I think that's the sort of part I could play — leave myself behind and pick up a character."

End of chat with Karl. Ten minutes later, my phone rings for the umpteenth time (today is my birthday) and there was Peter Noone himself.

"Australia is very important to us, and Mexico. If we go down all right, we can go back for five years for good money."

How does he see the change in the group over the past five years? — "There's been a complete change, we've changed one hundred per cent. I've changed myself most.

"The rest of them have always lived in Manchester, they think it's the greatest place in the world.

"I've been living in London for years and I don't want to live abroad. We're doing a week of cabaret in Manchester, but the only time I come up here is when we work here.

Together for five years — without even the hint of a split. "No one wants to leave and lose all that money" — are HERMAN (centre) and HERMITS (l to r) BARRY WHITWAM, KEITH HOPWOOD, LEK LECKENBY and KARL GREEN.

"I don't see any of my old friends . . . I don't know, I think they think I'm a big star and they can't talk to me.

"The people I used to know think everyone who's ever become a star is a raving iron." ('Iron' is a cockney term for poof. It rhymes with iron hoof!).

"They think that everyone who's made it is a queer."

A couple of weeks ago I wrote about Peter's initial doubts regarding "My Sentimental Friend" and the pleasure he expressed when it began to sell so well. This was, I believed, the beginning of a new approach to records by Herman's Hermits.

"It's just a question of making a good record," Peter answered when I asked him if he would continue in this vein or if he would be prepared to make another clap-along-with-me record.

"We leave it up to Mickie Most to pick the records, we always have done."

Then he asked me: "What did Karl tell you about the group?"

I told him the various ventures and he came back with: "I'm in property, say that."

Herman's in property. 'Tis said.

After the cabaret in Manchester, Herman and Mireille left for a holiday in France and then Israel where they will meet up with the Hermits for the start of a long tour, taking in, among other places, Australia, Mexico and Hong Kong.

He won't be back in England until the beginning of September when a new single will be recorded. On their travels, the group will be concentrating on their cabaret act with a view to doing Las Vegas later.

"It's very different for a group to do somewhere like Las Vegas after people like Engelbert Humperdinck and Tom Jones," Peter agreed, "everyone says 'oh, it's just a bloody group,' but we're not really just a group and that's why we've been doing so much in that field . . . so that we can get the right idea of what to do and when we go to America and do cabaret, we won't be just a group."

TOMMY ROE pictured in London where he will be returning tomorrow (Saturday) for a promotional visit.

Tommy's career makes him dizzy

FROM ANN MOSES IN HOLLYWOOD

(Editor of Tiger Beat)

TOMMY ROE'S career has been a strange one — his highs have never been really on top and his lows have never been low enough to hit bottom. It's just this inconsistency that has kept him going over the nine years that his recording career spans.

"It's always a mystery," Tommy told me this week, "about what's going to happen next. Like tomorrow you could be a gigantic star. You never know.

"My career's really been funny because I've never really gone big time and knocked them big. It's been bits at a time, which financially I can't complain about because it's been great. I've made more money that way. I've never been really down. I've always made money.

"You take some of the groups — they really go good for a year and then they die completely. So I really can't complain about the way my career is going except that I'd like to be bigger and I'd like to be more well known."

It's been two years since Tommy had a hit record even though he has released six singles during that time. But even when he doesn't have hits on the charts, Tommy is constantly in demand for concert appearances on the weight of his early hits alone — "Sheila," "Everybody," "Sweet Pea," and "Hazel."

Tommy admits it can be depressing between hits, "But that's what keeps me going. I've been down before, but I know it's just a matter of time before I'll be 'up' again.

"I'll always be in show business . . . either as an entertainer or behind the scenes."

Writing has always kept Tommy involved too. His latest hit "Dizzy" was co-written with Freddy Weller of Paul Revere and the Raiders while they were on tour together.

Tommy remembered, "I was playing around on the guitar and I wanted to get something like 'Everybody' because that was really a big record. That was a one word title.

"I remembered the old Jimmy Reed song 'You've Got Me Dizzy.' Then I thought why not forget all that 'You've Got Me' and just use Dizzy.

About girl

"I said I'll make it about a girl and she won't have to pay any attention to me — so she makes me dizzy. That's the way I usually go about it."

Going about it in just that way has so far netted Tommy a two and a half million selling single in the United States alone. For his latest hit single here in the US "Heather, Honey", he again put his song-writing formula to work.

"I try to come up with a catchy title. In fact, 'Heather, Honey' is really funny. I started smoking a pipe a little bit and I went to this groovy pipe shop trying to get some pipe tobacco.

"I found Heather Honey, a Scottish blend, and I bought it just because I liked the name so much!

"The little can sat around the house for months and I'd see it sitting there and I kept thinking what a groovy name Heather Honey is.

"Then I thought, 'Wow! That would be a great song title.' So I took that, made it a girl's name and wrote about the girl."

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LATEST SINGLES REVIEWED BY JOHN WELLS

ROCK AND CRY WITH JOHN'S BALLAD

BEATLES: ✱The Ballad Of John And Yoko (Apple)

ONE of the most emotionally moving songs ever to come from the pen of Lennon and McCartney, the lyric very nearly brought a tear to my cynical eye and the only thing that stopped the flood was the driving, raw, earthy rock to which the words are set.

John's lyric tells the poignant and true story of people's attitude to John and Yoko and their marriage and honeymoon, but as I've said, the tension is relieved by the driving rock backing of guitar, bass and drums.

It really is a stormer and a great one to dance to.

I presume it had to be released now because of the topical lyric but the fact that the Beatles are currently at No 1 with "Get Back" must detract from sales.

JOE BROWN: Sweet Music/Suzanne (MCA).

● Having been a fan of Joe's for longer than I care to recall there's nothing I'd like better than to see him back in the charts. But even though this release is a double A side showing contrasting styles I just can't see it doing the trick.

"Sweet Music" is a banjo-fronted, bright and breezy number of the sort on which Joe excells and even though it's got a strong melody and chorus it's out of keeping with the current chart.

"Suzanne" is a poetic ballad from the pen of Leonard Cohen given a sensitive and sympathetic treatment from Joe.

But I doubt that the song itself is quite strong enough. I should be more than happy to be proved wrong and his TV series starting May 31 may do just that.

Bee Gee trio set for a big one

BEE GEES: ✱Tomorrow, Tomorrow (Polydor)

THE first disc from the Bee Gees without Robin and, like "First Of May," Barry again takes lead vocal on this very strong chart contender.

Harmonically catchy and attractive it's bound to be a big one.

Mainly mid tempo with familiar breaks used to good effect, adding to the poignant lyric written by Barry and Maurice.

Backing too, even with Tijuana-like trumpet and strings is unobtrusive, rising and dropping behind Barry's voice.

Much more immediately catchy than their last hit and I tip it to be even bigger.

DIONNE WARWICK : People Got To Be Free (Pye International)

● For too long Dionne's been missing out on our charts, but I can't honestly see this latest release putting that to rights. It has all the ingredients of a hit — easily remembered melody, distinctive throbbing backing, and powerful, almost shouted vocal.

But whether buyers will go for the message lyric remains very doubtful.

Good Havens!

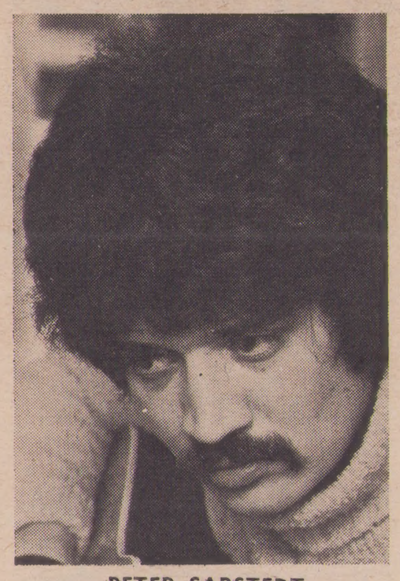
RICHIE HAVENS: †Lady Madonna (Verve)

A BEATLES' song performed as not even the inventive quartet themselves could have imagined and taken from Haven's current album "Richard P. Havens 1983."

It's a great song revitalised by the growl-voiced Havens set to predominantly bongo and guitar backing with Flamenco clapping thrown in for good measure.

As Havens is currently touring here it could get a touch. I'd like to think so.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE



PETER SARSTEDT

CRAIG DOUGLAS: †How Do You Feel About That (Pye)

● Ten years ago Craig Douglas had a string of hits but opted out of the scene when the group boom burst and, until recently, hasn't been near a recording studio for three years.

Now he's back with a very catchy and commercial Jackie Trent / Tony Hatch ballad which could well provide a chart comeback for him.

Instantly remembered, the song sweeps along aided by an almost dance-band like backing. The overall sound is a trifle dated, but Craig always was a good singer so he must be in there with a chance.

Not so memorable as Peter's No. 1

PETER SARSTEDT: ✱Frozen Orange Juice (United Artists)

PETER'S eagerly awaited follow-up to his chart topping "Where Do You Go To" and on first hearing not as immediately memorable, but I find the more I play it the more I like it.

Taken at a slightly faster pace than his first hit this has a more involved backing arrangement which, to me anyway, detracts from Peter's real strength — his lyrics.

This is a sensitive, observant, 1969 love song, tenderly emoted with all the familiar Sarstedt intonations and a thumping very danceable beat.

I like it, I think it could well be another No 1 for this singer. But I have some nagging little doubts. I'll have to play it again and get rid of them.

SAROLTA: †I Am A Woman (President)

HAVING seen her pictures I don't doubt for one moment that she's a woman, she also manages to give this song a rather sensuous, but very attractive treatment.

A Cook/Greenaway number that I wouldn't have been surprised to see Clodagh Rodgers record and in much the same vein as "Come Back And Shake Me," but given a very punchy style by this young Hungarian lass.

Top marks to all concerned, it deserves a place in the chart.

Stormy Bobbie

BOBBIE GENTRY: ✱Touch 'Em With Love (Capitol)

YES, yes, yes. A song almost tailor-made for Lulu and given her bouncy, powerful treatment here by Bobbie Gentry who I expect to see livening up the charts, both visually and vocally, very shortly.

She really storms along with an exciting backing helping punch home every word of the lyric. The result is a hard, but nonetheless, very catchy sound.

It will need the plugs, but then as she currently has her own TV series, it's going to get them, isn't it?

Dynamic Eric tops Ike and Tina's original

ERIC BURDON and the ANIMALS: ✱River Deep Mountain High (MGM)

THE Phil Spector classic given the Animals treatment by Eric and Co and completely different from the original version, though hard as it may seem to believe, with even more excitement.

Really storms along with Eric giving one of his most dynamic performances to date and the Animals seemingly inspired by him and throwing in everything they've got.

Lovely, if this gets into the charts as it deserves to do, it will really shake 'em up. Give it a spin, or better still, rush out and buy it now.

THUNDERCLAP NEWMAN: Something In The Air (Track)

● Driving guitars and drums power this number along with some very intriguing and exciting instrumental work going on behind the vocalist — there's also an instrumental break in the middle which alone is well worth listening to.

A Pete Townshend, of the Who, production who has certainly come up with some fascinating sound combinations.

But if it's going to reach the charts it's going to need an equally fascinating number of plugs.

PAUL REVERE (left at back) AND THE RAIDERS, whose new single is reviewed below and tipped for the chart. The Raiders are (l to r) FREDDY WELLER, MARK LINDSAY, KEITH ALLISON and JOE CORRERO JNR.

EXCITING RAIDERS

PAUL REVERE AND THE RAIDERS: ✱Let Me (CBS)

FOR a long time this group have been giants in America without being able to repeat their success this side of the Atlantic. Now, with this tremendously exciting release, they stand an extremely good chance of doing so.

Storms along with lead vocalist Mark Lindsay really powerhousing out the lyric set to driving backing from the Raiders and throbbing organ from Paul Revere.

The fact that the group is currently here on its first visit to this country, touring for three weeks with the Beach Boys, clinches it for me. A hit.

DON PARTRIDGE: Colour My World (Columbia)

● The one-man-band busker star, helped on this number by sweeping strings and not, therefore, retaining the attractive simplicity of "Rosie." A nice enough disc, good tune, pleasantly orchestrated and performed but it could be sung by anyone.

I can't see Don returning to the charts until he gets a more distinctive sound going.

Grow-on-you Beach Boys—with bite

BEACH BOYS: ✱Breakaway (Capitol)

THE BEACH BOY'S new single released to tie in with their arrival here on Friday for the start of their three-week European visit. And with the Boys over here it must stand more than a chance.

Brian Wilson is heard sharing lead vocals with brother Carl and Al Jardine and all the familiar harmonies and counter harmonies are there. It's mid tempo with a trifle more bite than some of the Beach Boys work, giving it a nice edge, but the melody line could have been a little stronger.

This shouldn't really harm its chances as the boys will be plugging it like mad and it's one of those numbers which grow on you. Co-produced with Murray Wilson.

BETTY EVERETT and JERRY BUTLER: Our Day Will Come (President)

● The old standard gets a powerful treatment from this duo who certainly give the song new life and vitality, though not, I feel, quite enough to project it up the chart.

RE-ISSUES

The pulsating "What's That You Got" by the one and only **Fats Domino** . . . the classic of yesteryear "Smoke Gets In Your Eyes" which really must be too old to be a hit again for the **Platters** . . . From his LP **Chuck Berry,** sings "Roll Over Beethoven" again after all these years . . . In gentler vein, **Billy Eckstine** offers "Gigi" . . . **Sarah Vaughan's** version of "The Boy From Ipanema" still takes some beating . . .As does "Mohair Sam" by **Charlie Rich** . . . A man who never did really click this side of the Atlantic even when he had everything going for him was **Brook Benton** and his current "Boll Weevil Song" won't help . . . Benton's successful team mate was **Dinah Washington** and as a duo had many hits some ten or so years ago—"A Rockin' Good Way" is one of their classics . . . From the good old pioneer days of pop and still fantastic "Great Balls Of Fire," "Whole Lotta Shakin' Goin' On" and "Long Tall Sally," "Jenny Jenny" from **Jerry Lee Lewis** (not original recordings) . . . "King Of The Road" was a giant hit for **Roger Miller** four years ago, not quite long enough for it to be forgotten . . . All above on Mercury.

CBS New from CBS

New Singles

4260 **Paul Revere & The Raiders** *Featuring* **Mark Lindsay** Let Me
4278 **Together** Memories Of Melinda
4276 **The Kult** No Home Today
1725 **Diahann Carroll** Have I Changed
4277 **Peter Nero** Soulful Strut

58-4279 **Sly & Family Stone** Stand!
DIRECTION

New Album

A white flame, ignited by black blues
(S)63619
Johnny Winter
Johnny Winter
'The hottest recording discovery in America' TIME MAGAZINE

The big new single from
Marmalade
Baby Make It Soon
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GROUP THERAPY
Can't stop lovin' you baby
BF 1792

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MF 1092

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NME TOP 30

(Week ending Wednesday, May 28, 1969)

WEEK LAST	WEEK THIS		WEEKS IN CHART	HIGHEST POSITION
1	1	GET BACK.....Beatles (Apple)	6	1
6	2	DIZZY.....Tommy Roe (Stateside)	5	2
2	3	MAN OF THE WORLD.....Fleetwood Mac (Immediate)	6	2
3	4	MY SENTIMENTAL FRIEND.....Herman's Hermits (Columbia)	5	3
5	5	MY WAY.....Frank Sinatra (Reprise)	7	5
4	6	BEHIND A PAINTED SMILE....Isley Brothers (Tamla Motown)	5	4
9	7	THE BOXER.....Simon & Garfunkel (CBS)	4	7
13	8	RAGAMUFFIN MAN.....Manfred Mann (Fontana)	4	8
12	9	LOVE ME TONIGHT.....Tom Jones (Decca)	3	9
7	10	COME BACK AND SHARE ME.....Clodagh Rodgers (RCA)	7	2
18	11	GALVESTON.....Glen Campbell (Ember)	4	11
8	12	GOODBYE.....Mary Hopkin (Apple)	9	2
11	13	ROAD RUNNER Jnr. Walker & the All Stars (Tamla Motown)	8	10
21	14	AQUARIUS/LET THE SUN SHINE IN MEDLEY 5th Dimension (Liberty)	4	14
10	15	PINBALL WIZARD.....Who (Track)	10	4
23	16	TIME IS TIGHT.....Booker T. & the M.G.s (Stax)	3	16
19	17	TRACKS OF MY TEARS Smokey Robinson & the Miracles (Tamla Motown)	3	17
17	18	I'M LIVIN' IN SHAME Diana Ross & the Supremes (Tamla Motown)	5	17
22	19	BADGE.....Cream (Polydor)	6	19
●	20	OH HAPPY DAY.....Edwin Hawkins Singers (Buddah)	1	20
15	21	HARLEM SHUFFLE.....Bob & Earl (Island)	10	7
25	21	I THREW IT ALL AWAY.....Bob Dylan (CBS)	3	21
30	21	I'D RATHER GO BLIND.....Chicken Shack (Blue Horizon)	2	21
26	24	DICK-A-DUM-DUM.....Des O'Conner (Columbia)	3	24
14	25	THE ISRAELITES.....Desmond Dekker (Pyramid)	10	1
24	25	SNAKE IN THE GRASS Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	2	24
29	27	HIGHER AND HIGHER.....Jackie Wilson (MCA)	2	27
16	28	CUPID.....Johnny Nash (Major Minor)	9	6
20	29	GENTLE ON MY MIND.....Dean Martin (Reprise)	14	2
●	30	GIMME GIMME GOOD LOVIN'..Crazy Elephant (Major Minor)	1	30
●	30	LIVING IN THE PAST.....Jethro Tull (Island)	1	30

Britain's Top 15 LPs

1	1	NASHVILLE SKYLINE.....Bob Dylan (CBS)	4	1
2	2	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	6	1
4	3	HOLLIES SING DYLAN.....(Parlophone)	4	3
3	4	THE BEST OF THE SEEKERS.....(Columbia)	28	1
6	5	"ELVIS".....Elvis Presley (RCA)	6	4
9	6	HAIR.....London Cast (Polydor)	17	4
5	7	GOODBYE.....Cream (Polydor)	13	1
7	8	SONGS FROM A ROOM.....Leonard Cohen (CBS)	5	5
●	9	TOMMY.....Who (Track)	1	9
10	10	LED ZEPPELIN.....(Atlantic)	7	5
8	11	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	7	4
11	12	SOUND OF MUSIC.....Soundtrack (RCA)	215	1
14	13	THE WORLD OF MANTOVANI.....(Decca)	21	7
●	14	SURROUND YOURSELF WITH CILLA..Cilla Black (Parlophone)	1	14
12	15	GENTLE ON MY MIND.....Dean Martin (Reprise)	10	6

2 Greats From The States
Dionne Warwick
Frank Sinatra

5 YEARS AGO

Top Ten 1964. Week ending May 27

Last Week	This Week		
2	1	**YOU'RE MY WORLD**	Cilla Black (Parlophone)
1	2	**JULIET**	Four Pennies (Philips)
3	3	**IT'S OVER**	Roy Orbison (London)
4	4	**MY BOY LOLLIPOP**	Millie (Fontana)
5	5	**CONSTANTLY**	Cliff Richard (Columbia)
6	6	**A LITTLE LOVING**	Fourmost (Parlophone)
9	7	**NO PARTICULAR PLACE TO GO**	Chuck Berry (Pye Int)
11	8	**THE RISE AND FALL OF FLINGEL BUNT**	Shadows (Columbia)
15	9	**MY GUY**	Mary Wells (Stateside)
7	10	**DON'T THROW YOUR LOVE AWAY**	Searchers (Pye)

10 YEARS AGO

Top Ten 1959 Week ending May 29

Last Week	This Week		
1	1	**A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT**	Elvis Presley (RCA)
2	2	**IT DOESN'T MATTER ANYMORE**	Buddy Holly (Coral)
3	3	**IT'S LATE**	Ricky Nelson (London)
6	4	**I'VE WAITED SO LONG**	Anthony Newley (Decca)
4	5	**SIDE SADDLE**	Russ Conway (Columbia)
13	6	**ROULETTE**	Russ Conway
5	7	**DONNA**	Marty Wilde (Philips)
8	8	**PETITE FLEUR**	Chris Barber (Pye)
9	9	**COME SOFTLY TO ME**	Frankie Vaughan and the Kaye Sisters (Philips)
7	10	**COME SOFTLY TO ME**	The Fleetwoods (London)

15 YEARS AGO

Top Ten 1954 Week ending May 28

Last Week	This Week		
1	1	**SECRET LOVE**	Doris Day (Philips)
2	2	**SUCH A NIGHT**	Johnnie Ray (Philips)
3	3	**FRIENDS AND NEIGHBOURS**	Billy Cotton (Decca)
5	4	**THE HAPPY WANDERER**	Obenkirchen Choir (Parlophone)
6	5	**KID'S LAST FIGHT**	Frankie Laine (Philips)
7	6	**SOMEONE ELSE'S ROSES**	Joan Regan (Decca)
9	7	**HEART OF MY HEART**	Max Bygraves (HMV)
12	8	**DIME AND A DOLLAR**	Guy Mitchell (Philips)
4	9	**CHANGING PARTNERS**	Kay Starr (Capitol)
10	10	**DON'T LAUGH AT ME**	Norman Wisdom (Columbia)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, May 27, 1969)

Last Week	This Week		
1	1	GET BACK,	Beatles
2	2	LOVE CAN MAKE YOU HAPPY,	Mercy
6	3	OH HAPPY DAY,	Edwin Hawkins Singers
5	4	THESE EYES,	Guess Who
3	5	HAIR,	Cowsills
4	6	AQUARIUS / LET THE SUN SHINE IN MEDLEY,	5th Dimension
8	7	GITARZAN,	Ray Stevens
11	8	GRAZIN' IN THE GRASS,	Friends of Distinction
10	9	ATLANTIS,	Donovan
12	10	MORE TODAY THAN YESTERDAY,	Spiral Starecase
19	11	IN THE GHETTO,	Elvis Presley
14	12	TOO BUSY THINKING ABOUT MY BABY,	Marvin Gaye
13	13	WHERE'S THE PLAYGROUND SUSIE,	Glen Campbell
15	14	HEATHER HONEY,	Tommy Roe
16	15	PINBALL WIZARD,	Who
17	16	THE RIVER IS WIDE,	Grass Roots
18	17	GOODBYE,	Mary Hopkin
24	18	BAD MOON RISING,	Creedance Clearwater Revival
7	19	THE BOXER,	Simon & Garfunkel
—	20	ROMEO & JULIET THEME,	Henry Mancini
9	21	IT'S YOUR THING,	Isley Brothers
26	22	EVERYDAY WITH YOU GIRL,	Classics IV
27	23	MORNING GIRL,	Neon Philharmonic.
—	24	SEE,	Rascals
21	25	I CAN'T SEE MYSELF LEAVING YOU,	Aretha Franklin
30	26	DAY IS DONE,	Peter, Paul and Mary
22	27	TIME IS TIGHT,	Booker T. & the M.G.'s
—	28	WINDMILLS OF YOUR MIND,	Dusty Springfield
—	29	HAPPY HEART,	Andy Williams
—	30	ONE, 3 Dog Night	

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NEW BEATLES SINGLE TODAY

JOHN LENNON'S plans to visit America to present acorns of peace to world leaders at the United Nations—as well as to promote his new Bag Productions enterprise with Yoko Ono in the U.S. — were still being thwarted as NME went to Press this week. John and Yoko flew to the Bahamas while waiting for his delayed U.S. visa, but found the weather too hot and travelled on to Canada.

In Toronto they met Mary Hopkin, who is appearing at the O'Keefe Centre there with Engelbert Humperdinck.

The U.S. visa authorities are still withholding Lennon's visa following his drugs conviction last year, although they say the situation is "under review".

Although John was recently quoted in an exclusive NME article as saying that the previously-announced "Ballad of John and Yoko" would not be released until "Get Back" had dropped from the Chart, he and the rest of the Beatles made a sudden decision at the weekend to release it today (Friday). The record does not feature Ringo or George Harrison.

● Sing-Song is the name of a new publishing company formed by Geoff Harrison. The first title is "Old Brown Shoe," which he sings on the "B" side of "John and Yoko."

● Reports elsewhere that John Lennon will be writing children's plays for the Institute of Contemporary Art were denied this week by an Apple spokesman, who added: "John says he has not even been approached, although it sounds an interesting idea."

BEE GEE COLIN FORMS FIVE NEW COMPANIES

BEE GEE Colin Petersen and his wife Joanne — formerly personal assistant to the group's manager Robert Stigwood — have launched no less than five different show business companies. They are Joanne Petersen Management, Slim Miller Entertainments, Carlu Records, Colin Petersen Productions and Hercules Music. The company will operate from a newly acquired office near the Petersens' home in Bayswater.

The couple's first signing is a singer and writer from Dublin, whose name is being withheld for the time being — they plan to release his first record shortly. Joanne will handle his management, while Colin produces his discs. Slim Miller Entertainments will be a variety subsidiary, operated by the Petersens' neighbour — comedian Slim Miller — who will book acts for top cabaret clubs.

The husband-wife business partnership and the new companies will not interfere with Colin's work with the Bee Gees, he told the NME. He added: "Obviously the Bee Gees won't last for ever — and whenever they do finish, I want to have this as a backbone to carry me on."

'DELILAH' & 'JUDE' EARN IVOR NOVELLO AWARDS

"CONGRATULATIONS" (penned by Bill Martin and Phil Coulter), "Delilah" (by Les Reed and Barry Mason) and "Hey Jude" (by John Lennon and Paul McCartney) emerged as the top British songs of 1968 in last week's Ivor Novello Awards presentations. The trophies are regarded as the Oscars of the British song-writing world, and are awarded annually to the leading composers of the year. Among the winners and runners-up for 1968 were:

MOST PERFORMED WORK: 1. "Congratulations." 2. "Delilah." TOP-SELLING RECORD: 1. "Hey Jude." 2. "Delilah." BRITAIN'S INTERNATIONAL SONG OF THE YEAR: 1. "Delilah." 2. "Congratulations." ROMANTIC SONG OF THE YEAR: 1. "I Close My Eyes And Count To Ten" (Clive Westlake). 2. "Jesamine" (Marty Wilde and Bonnie Scott). DANCE-BEAT SONG OF THE YEAR: "Build Me Up Buttercup" (Tony Macaulay and Michael D'Abo). NOVELTY SONG OF THE YEAR: 1. "Urban Spaceman" (Neil Innes). 2. "Rosie" (Don Partridge). Special awards were also made for "Massachusetts" (Gibb brothers) and "Fool On The Hill" (Lennon-McCartney).

★ POPLINERS ★

BEACH BOYS are now confirmed for Czech Song Festival in Bratislava from June 18 to 21; also set are Tremeloes, John Rowles and Salomo, with NME Editor Andy Gray as a guest of honour ● Love Affair plays TV dates in Zurich (June 30) and Cologne (July 1-2); group also tours Germany for four days from June 6. ● Norrie Paramor conducts orchestra at Malta Music Festival (July 24-28) in which 17 countries will participate. ● Death of jazz tenor saxist Coleman Hawkins, aged 64, in New York. ● Ten day promotional tour by Irish Rovers — who had U.S. chart hit with "The Unicorn" — from next Tuesday (3), including concert at London Roundhouse on Sunday, June 8. ● David Bowie represents Britain in Italy's Carosello Record Festival on July 29.

Kinks 'opera' single

THE Kinks' next single will be a track from their yet-to-be-released "Arthur" album, titled "Driving," It will be issued by Pye in mid-June. It will probably be a double-A release, with the Ray Davies composition "Mindless Child Of Motherhood" as the flip side. The "Arthur" pop opera LP is planned for July issue.

Also scheduled for June release is the Turtles' self-penned "You Don't Have To Walk In The Rain," which Ray Davies produced for them in New York recently. Davies returns to America in the near future to supervise the recording of the Turtles' next album.

Presley stage musical?

TWO British composers, who have already had five of their songs recorded by Elvis Presley, were flying to Los Angeles this week with plans for Elvis to star in a stage musical. They are Doug Flett and Guy Fletcher, and a spokesman commented on their behalf: "They understand it is a long unfulfilled ambition of Presley's to do a stage musical, and they hope that this will prove to be what he has been looking for."

The duo's musical is titled "Wager," and is loosely based upon the Mark Twain story "The Million Pound Note" — about an American sailor in Britain who, as the result of a bet between two millionaires, finds himself in possession of a vast sum of money. Fifteen songs have already been written for the musical, one of which is "I'm Chasin' Money."

Elvis is already very familiar with the work of Flett and Fletcher. His new single in America—the follow-up to his current U.S. hit "In The Ghetto"—is their "The Fair's Moving On." The duo also composed three tracks on Presley's last album, and their "Wonderful World" — originally featured in this year's "A Song For Europe" contest — is included in a new budget-price Elvis LP in the States.

JIMMY McHUGH DIES

Famous song-writer Jimmy McHugh died in his Beverly Hills home last weekend, aged 74. He wrote over 300 songs and his music was featured in 50 films and 16 stage musicals. Among his best-known compositions were "I Can't Give You Anything But Love," "I Don't Blame Me," "Sunny Side Of The Street," "I'm In The Mood For Love" and "It's A Most Unusual Day."

MALCOLM IN ROYAL SHOW

Malcolm Roberts is to appear before the Duke of Edinburgh in a Royal Gala Variety Performance, to be staged at Bradford Alhambra on Thursday, June 26. The show, which is in aid of the York Minster Fund, is being organised by Dave Allen.

DUSTY'S TOUR FLOPS HEAVILY IN AMERICA

DUSTY Springfield's concert tour of America during the first half of this month developed into a major flop. Four of the scheduled nine concerts were cancelled because of poor advance bookings, and the remaining five dates drew a combined total of only 3,500 fans. Northwest Releasing Corporation, the promoters of the tour, sustained an overall loss of 35,000 dollars.

Accompanied by the King Curtis outfit, Dusty drew only 456 people to the vast Seattle Centre Arena — and her biggest audience was 1,315 in Winnipeg, Canada. Dates cancelled were at Portland, Saskatoon, Calgary and Spokane.

With Dusty now established as one of the top pop recording artists in America, the tour fiasco is difficult to explain. But NRC president William Owens commented: "In my opinion the show was unorganised both on and off stage."

Following the tour, Dusty flew to New York where she cut two new singles under Jerry Wexler's supervision. (see page 2).

Dusty is due back in London tomorrow (Saturday), and will take a few days' holiday before starting work on her new BBC-1 series. She flies to Holland on July 5 to take part in the "Swinging Europe '69" Festival. Already set for Dusty on her autumn visit to America is an appearance in U.S. TV's "Hollywood Palace" on October 11.

DESMOND OFF TO NEW YORK

DESMOND DEKKER and the Aces fly to New York on June 30 at the outset of a four-week tour during which they will make several TV appearances to promote "The Israelites," currently at No. 41 in the U.S. Chart. The Aces return to London on July 28, while Desmond flies to Jamaica to be guest of honour at the annual independence celebrations.

Desmond is due back in Britain on August 14, when he and the Aces begin another extensive ballroom tour here.

MAC TOUR DATES

FIRST dates have now been set for Fleetwood Mac's autumn concert tour, which will follow the group's summer tour of America. It plays Edinburgh Usher Hall (October 1), Manchester Free Trade Hall (2) and Bristol Colston Hall (4). A London venue is being booked for October 3, and three further dates have still to be confirmed.

June one-nighters have also included East Sheen Bull (1), Bath Pavilion (2), Dunstable Civic Hall (3), Sevenoaks Bligh (4), Birmingham Belfry (7), Cambridge Peterhouse College (11) and London Polytechnic (14). The group will holiday for the first half of July before setting out on its U.S. tour.

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AMEN – DAVE DEE TOUR PLAN
Roy Wood pens Corner single

AMEN Corner and Dave Dee, Dozy, Beaky, Mick and Tich have been signed for five British concert dates, kicking off at Newcastle City Hall on Friday, June 6. A longer itinerary is likely for July, and the two groups will spend four weeks together on the Continent during August and September. Move's Roy Wood has penned Amen's new single.

Amen Corner — who topped the Chart with their last single "Half A Nice" — and Dave Dee group will visit Bournemouth Winter Gardens, Southampton, Portsmouth Guildhall and Cardiff Sophia Gardens during June, though no specific dates have been set.

Amen's manager, Terry Slater, told the NME: "If these dates are a success, there will be ten consecutive British dates in July for the two groups. Major cities such as Manchester, Liverpool, Glasgow and others will be played. All the dates will be compered by Emperor Rosko."

In mid-August, the two groups depart on a major European tour visiting — among other venues to be arranged — Berlin, Bremen, Hamburg, Amsterdam, Cologne, Copenhagen, Gothenburg and Stockholm.

Move's lead guitarist Roy Wood, who penned that group's recent hit "Blackberry Way," has written them their next single, titled "Hello Susie," it is scheduled for June 13 release by immediate. This is a switch from the original number "At Last I've Found Somebody To Love" which was to have been issued today (Friday).

No final date has been fixed for the forthcoming Amen Corner album, but Terry Slater, group's manager, stated: "Most of the tracks are originals by the group, and there are also a few well-known songs."

NOEL GAY EXPANDS

The Noel Gay Organisation this week announced the signing of three major music publishing deals, in association with David Frost. It has formed Frost Music, which will promote talent discovered in David's U.S. TV series starting in July. It has also formed a company jointly with hit composer Norman Newell, and another in association with London theatre promoter Donald Albery. Noel Gay chief Richard Armitage is also to set up and run a British headquarters for America's Bell Records.

THE LATEST IN SUPERGROUPS...
Donovan recording with Jeff Beck

A STARTLING new combination is shortly to make its bow on record — Donovan with the Jeff Beck Group. They have already recorded a single together — comprising two Donovan compositions — under the supervision of producer Mickie Most. And when Donovan returns from his current visit to Scotland, he and the Beck group will spend up to two weeks cutting an album.

Commented Mickie Most: "It was a calculated gamble, and it paid off handsomely. The single is really great, and I plan to release it as quickly as possible both in Britain and America. In this country I imagine it will appear on the Pye label."

Live appearances by Donovan and Beck are now under consideration as a result of their joint recording venture. Beck has now established himself in America — where Donovan is a major box-office draw—and a tour by these two attractions must be regarded as highly probable.

PLASTIC SURGERY OP FOR CILLA

Making its final appearance — the old CILLA BLACK nose

CILLA BLACK entered East Grinstead's Queen Victoria Hospital on Tuesday — her 26th birthday — for a plastic surgery operation to have her nose re-shaped. She expects to be in hospital for three or four days. She will then take a brief holiday until mid-June, when she begins rehearsals for her Blackpool ABC summer season opening June 20.

A new Cilla single will be issued to coincide with the start of her summer show. Top side has not yet been selected, but the "B" side will definitely be "Liverpool Lullaby" — perhaps better known as "Oh! You Are A Mucky Kid." A new TV date for Cilla is in Yorkshire-TV's "Bruce Forsyth Show" screened on Saturday, June 21.

EUROPEAN & U.S. TOURS BY CHART CLIMBING SHACK

CHICKEN SHACK — which climbs to No. 21 in this week's NME Chart — is to undertake a major European concert tour during the first half of August. In association with CBS Records, it will play dates in France, Holland, Belgium and Germany. The group then flies direct to America for a lengthy tour of that country.

MAURICE GIBB RECOVERS WHILE ROBIN NEGOTIATES

BEE Gee Maurice Gibb was recovering on Tuesday from the injuries he sustained in a car crash on London's Knightsbridge. Accompanied by his wife Lulu—who was not in the car at the time of the accident—he was rushed to hospital for treatment. But, apart from shock and bruises, Maurice was lucky to escape—said a spokesman —with a broken nose and two black eyes.

Reports that Maurice and Barry Gibb are to star in a film adaptation of "Hair" were dismissed this week as "extremely premature." Comments Robert Stigwood's spokesman: "It's true that Robert Stigwood's company is bidding for the film rights of the show. But we haven't yet got the rights and — let's face it — practically every other major company are after them, too!"

An announcement is expected shortly concerning the future of Robin Gibb. It is understood that negotiations are now taking place between Robert Stigwood and Robin's representatives, in the hope of reaching an amicable settlement in the dispute.

Stars parade on Radio 1

HERMAN, CLIFF, DAVE DEE, FOUNDATIONS AND FAME

HERMAN'S Hermits, Frank Ifield, the Spectrum, the Orange Blossom Sound and Jigsaw are among the artists taking part in Radio 1's "Jimmy Young Show" every day from Monday, June 9, to Friday, June 13. Set for the "Dave Cash Programme" during the same period are the Dave Dee group, Georgie Fame, the Barron Knights, Wayne Fontana and the Fortunes, Tony Rivers and the Castaways, Cymbory Dupree, Lemon Pipers, and his Band, the Peddlers, the Freelanders and the Alex Welsh Band.

Tommy Vance introduces the mid-evening show while Tony Brandon is on holiday, and his guest line-up for the week beginning June 9 includes the Equals, the Troggs, the Swinging Blue Jeans, Simon Dupree and the Big Sound, the Call-formation, the New Overlanders, Cat's Eyes, the Locomotive, the Joyce Bond Revue, the Ivys, Harmony Grass, Explosive and March Hare.

The Foundations and Yes appear in the "Johnnie Walker Show" on Saturday, June 7, and — later the same day — the guest list for "Pete's Saturday People" comprises the Flirtations, Raymond Froggatt and the Johnny Howard Orchestra. Cliff Richard with the Norrie Paramor Orchestra, Alan Price and Ambrose Slade are in "Symonds On Sunday" on June 8—and on the same day, Richie Havens is booked for "Top Gear."

Donald Peers makes his disc-jockey debut next week (June 2-6) when he introduces "Family Choice" on Radio 1 and 2.

ZEPPELIN TOUR

Before its appearance in the Royal Albert Hall "Pop Prom" on June 29 — previously reported — Led Zeppelin will play a short concert tour beginning on June 13 at Birmingham Town Hall. Further dates are Manchester Free Trade (15), Newcastle City Hall (20), Bristol Colston (21) and Portsmouth Guildhall (26). More may be added. Liverpool Scene also appears at every show, and Blodwyn Pig at every venue except Bristol.

CLIFF U.S. TALKS

Cliff Richard flew to America late last week for discussions on his forthcoming film for the Billy Graham organisation—the follow-up to "Two A Penny." He is helping to write music for the score, plus several songs. Although no title has been decided, the film will definitely have a documentary format.

EQUALS FOR POP PROM

Latest booking for the series of Pop Proms to be presented at London's Royal Albert Hall is the Equals. They appear in the third concert of the series on Tuesday, July 1, with Amen Corner and Marmalade.

DIMENSION TOUR HERE

THE 5th Dimension—at No. 14 in this week's NME Chart with its medley of songs from "Hair" — will undertake a concert tour of Europe in the late summer. The itinerary will include concert dates in Britain, probably towards the end of August.

A new LP by the group will be rush-released here by Liberty, as soon as the tapes arrive from America. Projected title of the album is "5th Dimension, Age of Aquarius."

JIM WEBB PENS 3 HARRIS FILMS

JIM WEBB is writing the score for a film musical —based on the life of Welsh poet Dylan Thomas—which will star Richard Harris, with whom Webb co-operated for their "MacArthur Park" NME Chart hit. The musical is the first project to be announced following a distribution deal between Screen Gems-Columbia and Harris' own company, Limbridge Music.

Webb is also composing the music for the Richard Harris-Peter Whitehead film musical "Stranger In Town," and will shortly begin work on his updated version of "Hamlet" which is also planned to star Harris. Meanwhile, "Hair" star Vince Edward has signed with Mike Curb's company, for whom he will make three singles and at least one LP every year, to be distributed by CBS.

NOW THE FOUNDATIONS PLAN TO WAX A GOSPEL LP IN CHURCH

INSPIRED by the Edwin Hawkins Singers' single "Oh Happy Day"—which enters the NME Chart this week at No 20—the Foundations are preparing a live gospel album which they plan to record in a London church or cathedral during the week beginning July 28. An approach has already been made to St Paul's Cathedral, scene of Mary Hopkin's appearance with the Scaffold last year, but this has been rejected.

A spokesman for the Foundations told NME: "This gospel venture is not a gimmick. The group heard 'Oh Happy Day' even before its release in America, and has been collecting suitable gospel material during its tour there."

Although planned some time ago, the Foundations' venture is the second "religion in pop" LP announced within a fortnight. As reported in last week's NME exclusive, two members of Fleetwood Mac are preparing an album of religious orchestral music for release late this summer.

It is understood that a Continental TV company is already interested in filming the "Cathedral special" by the Foundations, if details are finalised. British companies are also being approached.

The Foundations returned from America on Monday, having cut short their U.S. tour by one week. They were due to have appeared at Detroit's Vertigo West, but a spokesman for the group claimed that the manager had attempted to lower his fee. Then, when agreement could not be reached, the club booked Glen Curtis and the New Foundations as an alternative attraction. The Foundations' players in Boston are instituting legal proceedings.

The group was also due to have recorded in Detroit, but the sessions were cancelled owing to producer Tony Macaulay's dispute with Pye Records.

NOEL HARRISON OWN TV SPECIAL
Dates for Cilla, Sarstedt, 'Pickwick'

NOEL HARRISON is recording his own BBC-2 colour special at London's Talk Of The Town this Sunday, for screening on Saturday, June 14. The following Saturday (21), BBC-2 presents Greek star Nana Mouskouri in a show filmed at the same venue.

● *Tennessee Ernie Ford is the guest star in BBC-1's "Here's Lucy" tomorrow (Saturday), and the Web guests in the same channel's "Basil Brush Show" on Friday, June 6. Frank Sinatra stars in the Hollywood musical "The Kissing Bandit" on BBC-2 next Wednesday (4).*

● *BBC-TV is planning to film a series of 39 weekly jazz shows at Ronnie Scott's Club in London. A pilot show is being filmed on June 8 and, if successful, the series will go into production in August — when ten half-hour programmes would be recorded in one week.*

● *Latest bookings for Grampian-TV's "Pop Scotch" include Quantum and the Chris McClure Section (next Tuesday, 3); the Moody Blues, Jackie Lomax and Emperor Rosko (June 10); Simon Dupree and the Big Sound, the Foundations and Stuart Henry (17).*

● *Peter Sarstedt, Julie Rogers, Heathmore and Richie Havens guest in London Weekend TV's Joe Brown series "Set 'Em Up Joe" on Saturday, June 14. Clinton Ford replaces Lonnie Donegan in the June 7 edition, and the Dave Dee Dee group is set for June 21.*

Singles by Monkees, Scott, Marmalade, Scaffold & Val

NEW singles by the Monkees, Scaffold, the Dave Clark Five, Val Doonican, Herb Alpert, Long John Baldry, O. C. Smith and Jeff Beck have been scheduled for release. Title of the Marmalade's follow-up to "Ob-La-Di" is now confirmed. Scott Walker's long-awaited new single has been penned by the writers of the Hollies' hit "Sorry Suzanne." Release of the Beach Boys' new disc has been delayed.

The Monkees' double-A disc features Micky Dolenz singing lead on "Listen To The Band" and Davy Jones on "Someday Man," and it is issued by RCA next Friday (6). Their same day is Jeff Beck's first single for over a year, "Plinth, Water Down The Drain" (Columbia).

Other June 6 singles include O. C. Smith's "Friend, Lover, Woman, Wife" (CBS), Solomon King's "For Each Question There's An Answer" (Columbia), Marmalade's "Baby Make It Soon" (CBS) and an old Bob and Earl track titled "Everybody Jerks" (Warner Brothers).

Tony Macaulay and Geoff Stephens wrote "The Lights Of Cincinnati" for Scott Walker, which Philips issues next Friday. Macaulay on his own penned the new Marmalade single, as well as Val Doonican's "Don't Cry My Angelina" for June 20 release by Pye. And two Pye discs penned by Macaulay with John Macleod are Geno Washington's "My Little Chickadee" (June 13) and Long John Baldry's "Heaven Knows I'm Missing Her Now" (June 20).

The Beach Boys' "Breakaway" (Capitol), originally planned for May 23 release, has been postponed until next Friday. Also out on June 6 is the Alan Bown's first for Deram, "Still As Stone."

The Scaffold's follow-up to "Lily The Pink" is "Charity Bubbles" (Parlophone), issued by Parlophone on June 13. Out the same day are the Dave Clark Five's "Get It On Now" (Columbia) and Herb Alpert's vocal "Without Her" (A & M). Major Minor issues Malcolm Roberts' "Please Don't Go Away" on June 20.

SYMBOLS 20-WEEK WORLD TOUR

THE Symbols have been booked for a 20-week round-the-world tour which will keep them out of this country from early September until late January. They begin with seven weeks in America from September 1, playing college dates, TV on the West Coast and a week in cabaret at Las Vegas Flamingo. After three days in Hawaii, the group spends eight weeks in Japan followed by one week each in Australia and South Africa.

The tour has been set up by the American Programme Bureau which has just signed the Symbols for world-wide representation. They are the first British group to be handled by this major U.S. agency.

The Symbols' contract with President Records terminates on July 4 and, says the group, it will not be renewed. The team is at present considering other offers, including two from American companies.

A change in personnel brings back the group's original drummer and founder member Clive Graham. He replaces Chaz Wade.

NOEL CANCELS SINGLE DUE FOR ISSUE TODAY

The Noel Harrison single "Suzanne" which was to have been issued today (Friday) by Reprise as the follow-up to "Windmills Of Your Mind," has been withdrawn at the last moment. The NME understands that Harrison himself asked for it not to be released, as it was recorded some time ago. He is currently recording new material and an alternative title will be re-scheduled shortly.

SCOTT WALKER — new single

E.M.I. Records (U.K.) Grammophone Co. Ltd.)
E.M.I. House, 20 Manchester Square, London W1A 1ES

info on this week's new releases from Decca

SAM APPLE PIE is a group of very talented young musicians who put down some riveting sounds. They have an album coming very soon, and you can get an idea of their kind of music from the single 'Tiger man'. A chunk of roaring, earthy rock with some astonishing guitar phrasing, this is not for the timid. Play it at full volume and with a bit of luck you might turn on your whole street! It's on Decca F 22932.

Rather more homely sounds from MAUREEN MILLER, who sings 'The bonnie boy' with lots of lilt, on Rex R 11046.

And TERESA DUFFY sounding very torchy, does great things with a number titled 'Woman of the world' on Emerald MD 1127.

THE SATIN BELLS are a tempting trio who for some time have been charming club and cabaret audiences. Their style of singing is very much their own, with instinctive harmonies that owe nothing to anybody. Listen to their first Decca outing 'I stand accused' — it's fresh and original and very good for the ears. Hope we'll be hearing a lot more from these young ladies. Number is F 22937.

The second Demand Performance is going marvellously-keep those letters rolling in.

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DUSTY disc session

TOM JONES stupendous opening

HOPKIN huge posters

NASH new group LP

ZEPPELIN fantastic tour

IT'S ALL HAPPENING ON DEREK JOHNSON'S NEW YORK DROP-IN

I WATCHED four live appearances, saw two acts recording, and met countless backroom personalities, hitherto mere disembodied names on letterheads or record labels during my four hectic, whirlwind days in New York. And I still found time to get to the top of the Empire State Building and stroll through Central Park!

My first evening was spent in the dynamic company of Artie Ripp, co-head of the livewire Buddah label. Over a three-inch-thick steak in the candlelit Spindletop Restaurant, he told me excitedly of Buddah's activities and plans — and in the process, displayed an energy and enthusiasm that typified the enterprise of this rapidly expanding young company, which is currently reputed to be selling more singles in the States than any other disc firm.

Buddah is regarded in Britain as the "bubblegum label," but I was surprised to find that this represents only one facet of its output. It has a vast r-and-b catalogue (recently increased by the signing of the Isley Brothers and the Impressions) as well as speciality labels featuring gospel, folk and novelty material — plus a "Black America" series.

The diversity of Buddah's product may now begin to register in Britain, with Edwin Hawkins' "Oh Happy Day" — a disc which Artie Ripp picked up in San Francisco for 30,000 dollars — starting to make its mark here.

How do you follow a one-shot phenomenon of this kind? Buddah's answer has been to come up with a complete contrast which, because of its topicality, could fare equally as well (particularly in the States) as the Hawkins disc.

It is "Moonflight" by Vik Venus, vaguely reminiscent of our "Jack Jackson Show," with snatches from previous hit records being used as the astronauts' replies to the questions of the interviewer.

Buddah now has its eyes fixed firmly on the British market, where it has so far failed to achieve the degree of acclaim on which it has set its heart.

Judging by all the startling promotion gimmicks which Artie and his partners — Phil Steinberg, Neil Bogart and Martin Thau — have lined up for this country, we could well find that Buddah is soon doing a Tamla here.

ONE afternoon I found my way to the Groove Sound Studios, where Dusty Springfield was putting the finishing touches to the two singles she had been recording under Jerry Wexler's supervision. The original plan was for Dusty to cut a new LP but, in the final analysis, it didn't work out that way.

"We decided to go for quality rather than quantity," explained Jerry. Besides which, Jerry has also been cutting tracks with Cher, Judy Clay and Aretha Franklin during the last couple of weeks, which meant that his schedule had been extremely tight.

The two new Dusty numbers struck me as both having considerable chart potential, even though I heard them in their raw, unfinished state. One is very much in the "Preacher Man" style, while the other is a catchy little riff with a repetitive hook-line chorus. I don't know which of these two will be chosen as her next single, but either one promises to be big.

Dusty was looking rather tired after her world-wide travels, but was still in great form and full of good humour. She had the opportunity of relaxing for a couple of hours when she, Jerry and I went for drinks at the home of Ahmed Ertegun, head of Atlantic Records, and what a home! Palatial and exquisitely furnished, with just a touch of Ahmed's native Turkey about the decor!

While there we had the chance of hearing the new album by Crosby, Stills and Nash, which comes out in a fortnight in the States. A superb disc by any yardstick — strong in pop appeal and specially outstanding for its beautiful vocal sounds. I detected shades of the Beach Boys, the Everly Brothers, the Byrds and the Hollies — plus an indefinable originality that should boost this album into a monster hit!

First picture of (from left) CROSBY, STILLS and NASH.

THE big event of my New York visit was Tom Jones' opening at the Copacabana. I had previously been to this world-famous night spot two days earlier and was surprised to find it unexpectedly small and cramped, dimly lit and congested — and serving some of the most indifferent food in the city. But I derived compensation from Dionne Warwick's smooth, polished and highly professional cabaret act.

But on Thursday, all hell broke loose in the vicinity of the Copa. The police barricades were up in force, the screamers were out en masse and there was an electricity in the air which made one veteran reporter remark to me: "I ain't seen nuttin' like it since Sinatra in '57."

Tom's entire season at the Copa was completely sold out three weeks in advance of the opening. And such was his enormous confidence that he didn't even bother to turn up for final rehearsal — his manager, Gordon Mills, supervised the band call!

The show itself was typical Tom, but the reaction was unbelievable. The audience consisted of 80 per cent women (said my reporter friend: "The guys have all gone bowling tonight!"), who set up a barrage of screaming — the like of which I have never before heard in a night club.

I saw one middle-aged lady offer Tom a Kleenex with which to mop his brow — then gleefully stuff the sweat-soaked tissue into her handbag to treasure for ever!

They stood on the tables, they jumped and shouted—and in the end, the waiters had to form a human chain to get Tom off stage. Prior to this, I had been inclined to think that Tom's international image had been somewhat exaggerated. But make no mistake, everyone in America is talking about him and he really has joined the superstar league there.

LED ZEPPELIN (l to r) John Bonham, Jimmy Page (back), John Paul Jones and Robert Plant.

ALSO in New York were Led Zeppelin, taking time off from their lengthy US tour to put down some tracks in the A & R Studios. The boys were very excited about the material they have been waxing towards their second album and I soon had first-hand confirmation that their tour has been a tremendous success.

They return to Britain next week the richer by nearly 150,000 dollars, and these days — despite the wildly-distorted reports one reads of million-dollar tours — that's big money for a British group in the States.

Zeppelin's Jimmy Page told me: "It's been a fantastic tour. Over on the West Coast, it was just like the old days of rock — with kids jumping on the stage and dancing while we were playing!"

I ALSO caught a very powerful act at the Cheetah Club by Brooklyn Bridge, a hard driving group with a jazz-orientated slant, a bit like Steppenwolf. Sam and Dave moved into the Cheetah the following night, but unfortunately I wasn't able to catch them. Nor did I see Joe Cocker, whose New York season ended just after I arrived — but I heard very good reports of his act.

I noticed big Mary Hopkin posters up on Broadway for her appearance in the "Ed Sullivan Show" last Sunday, and for her forthcoming cabaret debut at the Americana (where, incidentally, the 5th Dimension are currently playing). And I was delighted to find that the Who have finally established themselves as a major US attraction; also that Ten Years After is in considerable demand over there.

The whole of American show business is at present holding its breath and awaiting the advent of Blind Faith. Bob Rolontz, of Atlantic Records, is convinced that the company has got itself a No. 1 album, even though he hasn't heard it yet! And the promoter who will be presenting the group's US concerts expects it to be another Beatles tour! Certainly the money the boys are being paid is quite incredible!

The big shows on Broadway right now are "1776," "Hair" and Jane Morgan starring as "Mame." Television is still as confused as ever, with such a wide variety of channels from which to choose, churning out their wares in conveyor-belt fashion for practically 24 hours per day. When you're not used to it, it's an odd experience to lie in bed at eight in the morning and watch "The King And I" in colour!

But perhaps the biggest surprise of all was in the large number of Londoners I encountered in New York. In addition to those already mentioned, I ran into former "RSG" girl Vikki Wickham, agents Rik Gunnell and Jean Lincoln, former NME assistant editor Ian Dove, publicist Ann Ivel, NMEs' current New York correspondent June Harris — oh, and many others!

EDWIN HAWKINS (centre of young ladies) and his 38 SINGERS (please don't ask us for a left-to-right on them!)

NEW to the charts

FREAK HIT COULD BE NO. 1

WITH a little help from the Good Lord, the freak hit of 1969 makes its chart debut at No 20 this week on its way to No 1. The song is "Oh Happy Day." The singers: the Edwin Hawkins Singers featuring soloist Dorothy Coombs Morrison. The result: an oh-so-beautiful package of gospel and soul that adds up to some of the most moving and exilarating sounds ever put down on record.

It was in June last year in San Francisco, at Berkeley's Ephesian Church Of God In Christ to be precise, that the most unlikely hit of the year was born.

The 46-strong ensemble was then known as the Northern California State Youth Choir and Edwin Hawkins, their director, pianist and music arranger sent them into the church with eight traditional gospel songs arranged by himself to make an LP to raise funds for the choir.

The album that transpired was "Let Us Go Into The House Of The Lord" and it sold about 600 copies in the limited gospel market before being forgotten.

Then, in mid-march, John Lingel, rock promotion director at Chatton Distributors in Oakland, was sorting through gospel records when he came across Hawkins' LP. It got played on a local radio station and the flood of phone calls confirmed the suspicion that "Oh Happy Day" (from the album) was hit material.

Buddah Records signed them against opposition from a host of U.S. companies fighting to get the act on their books and within a few weeks of national release "Oh Happy Day" was in the U.S. best sellers.

Heavily plugged on this side of the Atlantic since its release only two weeks ago, it seems a foregone conclusion that it is headed straight for the top — and that within a few more weeks lots of folk throughout the land will be walking around humming "Oh happy day, when Jesus washed my sins away."

NICK LOGAN

Gum group in

BUBBLE gum music is alive and fairly well and living at No. 30 in the NME chart with the Crazy Elephant's "Gimme Gimme Good Lovin'" which has been played so many, many times since its release in this country on April 3.

Before that, it was a smash in America but there is still very little known this side of the Atlantic about the group. Not even a photograph exists here.

The group is based in New York where it is cutting an album under the direction of the Kasenetz-Kats people, though it is not a member of the Singing Orchestral Circus.

The song was written by Jay Levine and Ritchie Cordell, who penned Tommy James and the Shondells' No. 1 hit "Mony Mony," and the members of the group are Hal King, Larry Lanser, Bob Avory, Niki Aukena (he is described as "the one with hair so long it's ridiculous" and Ronnie Bretone. RICHARD GREEN.

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LPs edited by ALLEN EVANS

Bob & Earl bargain

BOB & EARL (B&C Records, BCB 1; 14s. 6d.

HERE'S a budget price record which is very good value, specially for the many Bob and Earl fans that "Harlem Shuffle" made.

Ten tracks, on which the boys duet on four—Your Time Is My Time, with a suitably wistful mood to it; a swing-beat Puppet On A String (not Sandie Shaw's hit song); and two of their own favourites — Baby It's Over and I'll Keep Running Back.

Earl Nelson solos with his big hit under the name of Jackie Lee, The Duck; plus Land Of 1,000 Dances, Would You Believe and Ooh Honey Baby.

Bob Relf sings solo the up-tempo rocker My Little Girl, and a soulful Big Brother. Something to keep you listening — and dancing — all through. A chart possibility without a doubt. **AE.**

TERRY SMITH: FALL OUT (Philips mono and stereo BL/SBL 7871; 38s. 6d.).

Terry Smith is only 25, but already he is recognised as one of the leading jazz guitarists in the land. On this album of "happy jazz," produced by **Scott Walker**, Terry shows a very distinctive style, and has his guitar sounding almost like a piano!

Most of the accompanying musicians are from the Ronnie Scott's Band, in which Terry has enjoyed much success. There are two **Bacharach** numbers featured, The Look Of Love and Windows Of The World, **Cole Porter's** I Love You, and my favourite track, Harry's Theme, which was written by bandleader **Harry South.**

This is a first class LP and perfect for those like myself who need an introduction to good jazz. **GC.**

Other titles: Morning Minor, Early Morning Groove, My Man's Gone Now, Fall Out.

TAMMI TERRELL: CHUCK JACKSON (Marble Arch, MAL 1110; 14s 6d) are presented in "The Early Show," each soul singer taking a side of six tunes. Tammi scores with Big John and If You See Bill; and Chuck with Sunny and I've Got To Be Strong.

RONNIE ALDRICH: IT'S HAPPENING NOW (Decca Phase 4 Stereo PFS 4159; 37s. 6d.). Ronnie on his two pianos and with the **London Festival Orchestra**, makes things of instrumental beauty of Ride My See Saw, Scarborough Fair and Little Green Apples and plays nine more tracks.

FIRST FROM HARVEST

SHIRLEY & DOLLY COLLINS: ANTHEMS FROM EDEN (Harvest, stereo SHVL 754; 39s 6d).

Fascinating folk sound straight from Ye Olde England, resurrected by arranger **Dorothy Collins**, who also accompanied her singing sister **Shirley** on organ. Among the other eight backing instruments are bass viol, rebec, descant, sackbut and bells! Shirley Collins has a pleasant, clear soprano voice and at times has a well balanced chorus behind her.

For one song, Gathering Rushes In The Month Of May, she is entirely unaccompanied as she tells with wistful charm the story of a seduction. Dorothy Collins lived in a disused double-decker bus near Hastings in order to concentrate on composing and arranging and the work for this album took six months. Side one tells a song story in various English folk tunes, and side two offers seven traditional British songs. — **AE.**

DEVIANTS: PTOOFF! (Decca; mono LK-R 4993 and sterio SKL-R 4993; 37/6)

An intense, moody earful, this is the Deviants first Underground album, now issued by Decca. I'm sure that **Mick Farren**, a mean and powerful vocalist who would be in his element fronting a rock and roll band, guitarist **Sid Bishop** and drummer **Russ Hunter** are capable of better things. Production isn't all it could be either

Side one isn't too bad with I'm Coming Home, a morass of fusing guitars and exhilerating vocals, Child Of The Sky and Charlie. Side two is unbearable for more than one listen. Have they forgotten that music should entertain as well?—**NL.**

Other titles: Nothing Man, Garbage, Bun, Deviation Street.

PETER LEE SINGS ENGELBERT & TOM JONES (Marble Arch, stereo MAL 1121; 14s 6d.). Vocal impressions of both famous singers and imitations of their hits, six on each side. Good performance by **Lee.**

CATERINA VALENTE & EDMUNDO ROS: NOTHING BUT ACES (Decca Phase 4 Stereo PFS 4157; 37s. 6d.). Lusty vocal duets and solos, backed by the Latin American Ros orchestra, of a dozen Spanish songs.

DEEP PURPLE (above): BOOK OF TALIESYN (Harvest. stereo SHVL 751; 39s 6d).

THIS quintet produces soft, interesting, imaginative pop music. They sing well together, with Edinburgh-born Rod Evans taking the lead vocals with his sensitive, tuneful voice.

Musicianship is high, specially the organ playing of **Jon Lord** and the lead guitar work of **Ritchie Blackmore.** Bassist **Nicky Simper** and drummer **Ian Paice** keep cleverly in the background, supplying the most necessary rhythms without overpowering anyone.

Only seven tracks, but long and well-thought-out ones. In all the group has composed five numbers, including Exposition which shares a track with We Can Work It Out. And on River Deep Mountain High, they weave into it some remarkable organ music and a mystical vocal which makes it a quite remarkable, long track. — **A.E.**

Other titles: Listen Learn Read On, Wring That Neck, Kentucky Woman, Shield, Anthem.

WE NEED SHAKER

ONLY three times in the history of light music has an artist, or group of artists, happened along to bring the whole world to its knees in salutation.

Only Frank Sinatra, Elvis Presley and the Beatles have broken traditions, created precedents and forced influences. It's no coincidence that all three are still very big draws today in a profession notorious for its brevity and fickleness.

How music fans are craving for a new superstar, someone with appeal, talent, magnetism, and if you like sex appeal. The Stones fall a long way short, the Walker Brothers were almost there, the Monkees should have been non-runners and the Herd might have looked good in the glossy kids' magazines but that's all.

If only someone could emerge from the unknown, take us all by storm, shake us out of complacency, and set the pop business alight. Someone, out there, must have what it takes. Whoever it is, don't stay out in the cold much longer, you've no idea how much you are needed. **MARK TRELAWNEY, Woking, Surrey.**

Poor old Andy!

In reply to C. Craig (FYTU May 24) he's lucky he's never heard Andy Fairweather-Low "sing" above the screams because his vocal range is such that he has to strain to reach most notes. Perhaps he is so popular because all the girls pity him and want to mother him! **Anne and Co., Oldham.**

BRILLIANT! Pure brilliance, this is the only way to describe the Who's "Tommy." The emotional feeling generated from this double LP is incredible; the instrumentation is superb. The only way to describe it is to say that it leaves my previous favourite album "Sergeant Pepper" in the dust. **A. MACPHERSON (Cheshire).**

LP TOKEN WINNER

TOWARDS STEREO

I'D like to comment on the stereo single discussion. Let's first get the purely mono LPs abandoned and subsitute stereo playable mono versions. This would be a considerable temptation for everyone to buy stereo equipment. The first step should be done by the industry, the public will follow.

Anyway if somebody intends to buy stereo equipment and does not want to spend too much, he should consider a dynamic headphone first. It is cheap and gives you far better sound reproduction than most amplifiers at a volume that blows your eardrums (without upsetting your neighbours!).

The eight to sixteen ohms headphones can be operated with nearly all common amplifiers. You need a two channel amp (or two modified mono amps) with little output. I hope this idea will encourage many mono-men to go stereo. **ROLF HAHNER, Hamburg.**

Not worthy?

"The Ballad Of John And Yoko" ought to be released as a B side or LP track or on a minor label like Zapple but never as a Beatles A side. I should hate the Beatles to have a chart failure and the Ballad could well be one in my opinion, because of its subject matter and the absence of two of the group from it. **PENELOPE DOW, Edinburgh.**

FROM YOU TO US

Thanks from Czech

I'D like to thank you and all your readers who wrote me and sent me your mag, in answer to my plea of a few months ago. I really appreciate their kindness and sympathy. I'm happy that such kind people live in England. I'm really so pleased with your help and the offers of your readers who have written to me in the past weeks. Once again please give them my thanks and love. **JOSEF SVOBODA (Litomerice, Czechoslovakia).**

LP PRIZE POEM

Goodness, Gracious what is wrong?
Listen to my woeful song.
Charles De Gaulle at number one
With his revival of "Non, Non, Non!"
Number two, dare I say —
Georgie Brown with "Yesterday."
Harry Wilson at number three
With that rocker "Give it to me!"
"Edward Row The Boat Ashore"
Has burst in at number four.
Ian Smith has come right back
At number five with "Black Is Black."
Number seven dare we try
Terry O'Neil with "Goodbye."
Holding steady at number eight
Jeremy Thorpe: "It's Not Too Late."
Now at number nine we find,
Enoch Powell's "Blow Your Mind,"
And driver Marsh at number ten
Sings "I Am On The Road Again."

TIM BARWOOD (Sussex)

From JUNE HARRIS in New York and ANN MOSES in Hollywood

IT HAS been an eventful week! The NME's Derek Johnson is looking over my shoulder right now as we report between us some of the things that happened.

While Derek was packing to come to New York, I was inhaling the blustering smoke from the burning building next to the Fillmore East while the **Who's Peter Townshend** was getting it together on stage.

Just to add a couple of details to that whole incident (which has all been cleared up), the Who stayed over on Sunday and gave another performance because, following the fire, the second show on Friday was cancelled.

For two years the Who has been growing and building. They've exploded smoke bombs and knocked themselves out on stage. Sometimes out of frustration, often out of the sheer validity of his performance, Pete Townshend has bashed smashed and made hash of his guitar.

Now all that's gone. Now it's all come together. A jammed full house standing on its seats in appreciation, screaming, yelling, blowing its minds after a 40 minute treatment of some of the major "Tommy," LP tracks.

A standing ovation? No, it was more than that! It was total and absolute surrender to the most deserving next supergroup to blast through the cobwebs and into sheer brilliance.

"Tommy" and the Who, playing a 40 minute encore of their old, great stuff, are two entities we give our undying love and thanks to.

NANCY SINATRA and Elvis Presley have long been buddies. Last year they co-starred in MGM's "Speedway," one of the biggest grossers Presley ever racked-up and after it Nancy ended up on "Box Office" magazine's poll as the nation's No. 3 young star!

Now their paths have crossed again on record. Nancy's BnB Music, Inc., her publishing company in which she is partnered with **Billy Strange**, has provided Elvis with his latest disc hit.

The song is "In The Ghetto," composed by 27-year-old **Mac (Scott) Davis**, under exclusive contract to BnB Music. Coincidentally, Davis and Billy Strange wrote (before their association with Nancy) Presley's hit, "Memories." And to complete the circle, Nancy waxed "Memories" for her current Reprise LP — "Nancy Twelve Different Ways."

POP FESTIVAL

● Great expectations are being held for the upcoming **Newport Pop Festival** to be held at Devonshire Downs in the San Fernando Valley (some 20 miles North of Hollywood) June 20-22.

Jimi Hendrix Experience, Creedence Clearwater Revival, Rascals, Spirit, Joe Cocker, Crosby, Still and Nash, Three Dog Night and many other top acts are scheduled to appear.

The concept is nice enough, but like other "festivals" held at Devonshire Downs in the past, this will probably have the same problems, when huge crowds could hardly see the stage and all had to sit on the ground, since there is no regular seating.

Sitting on the ground may not be hard to take at one concert perhaps, but three days in the hot May sun can be pretty rough.

WALKER BROTHERS — The sun ain't gonna shine any more/Young man cried BF 1781
SHIRLEY BASSEY — As I love you/Kiss me honey honey kiss me BF 1782
THE SPRINGFIELDS — Silver threads and golden needles/Island of dreams BF 1784
BROOK BENTON — The Boll Weevil Song/Walk on the wild side MF 1099
THE MINDBENDERS — A groovy kind of love/Ashes to ashes TF 1026
THE PLATTERS — Smoke gets in your eyes/Harbour lights MF 1101
BILLY ECKSTINE — I apologise/My foolish heart MF 1103
ROGER MILLER — King of the road/England swings MF 1108
JERRY LEE LEWIS — Long tall Sally/Jenny Jenny MF 1105
BILLY ECKSTINE — Gigi/Coquette MF 1106
SARAH VAUGHAN — The boy from Ipanema/Fever MF 1107
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CHARLIE RICH — Mohair Sam/I washed my hands in muddy water MF 1109
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EDEN KANE — Boys cry/Don't come crying to me down TF 1024
THE PRETTY THINGS — Rosalyn/Don't bring me TF 1023
MARTY WILDE — Endless sleep/Donna BF 1783
THE ALLISONS — Are you sure/There's one thing more TF 1021
NINA SIMONE — Gimme some/Ne me quitte pas BF 1785
THE FLAMINGOS — Boogaloo Party/The nearness of you BF 1786
WAYNE FONTANA & THE MINDBENDERS — Um um um um um um/Game of love TF 1022
FATS DOMINO — What's that you got?/Jambalaya (on the Bayou) MF 1104
BROOK BENTON - DINA WASHINGTON — A rockin' good way/I do MF 1100
JERRY LEE LEWIS — Great balls of fire/Whole lotta shakin' goin' on MF1110
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TAIL-PIECES by the Alley Cat

AN early settlement in **Robin Gibb's** dispute with the **Bee Gees** and their manager **Robert Stigwood** forecast by your **Alley Cat** . . . New York excitement scenes for **Tom Jones** almost comparable to first **Beatles** visit there . . . Did manager **Col. Tom Parker** accept Las Vegas cabaret for **Elvis Presley** because of waning screen popularity? . . .

Great achievement for **Dusty Springfield's** version of **Noel Harrison's** "Windmills" to enter U.S. Top Thirty . . . Unlikely report from **Hank Grant** in Hollywood suggests **Mama Cass Elliott** to televise "Cinderella" with **John Lennon** for BBC!... Producer **Walter Shenson** doesn't think the **Beatles** will film again together . . .

New ITV **David Jacobs** series produced by **David Bell** . . . Large orchestral backing for **Don Partridge's** "Colour My World" single . . . **Chicken Shack** hit singer **Christine Perfect** and guitarist **Stan Webb** once in Birmingham group with **Chris Wood,** former member of **Traffic** . . .

In Las Vegas cabaret, **Petula Clark** supported by **Establishment** group in July . . . ATV chief **Sir Lew Grade** selects Pye's **Louis Benjamin** as Northern Songs director . . . **Jackie Rae** penned lyrics of **Andy Williams'** new single — which **Les Reed's** music firm publishes . . .

Declined by **Ringo Starr:** screen role in **Peter Baldwin's** "The Impotent" . . . Are composer **Burt Bacharach** and film star wife **Angie Dickinson** seeing eye-to-eye? . . . MCA chief **Brian Brolly** losing a-and-r head **Mike Sloman** . . .

Mike D'Abo writing music for **Michael Crawford** TV show . . . Big money awaits **Engelbert Humperdinck** for Las Vegas return . . . On BBC-TV, **Val Doonican** surprisingly enjoyable singing **Bob Dylan's** "Blowin' In The Wind" . . .

Music publisher **Eddie Rogers'** BBC-TV remarks concerning **Elvis Presley** were stupid . . . If plans to film **Josephine Baker's** life story materialise, expect **Nancy Wilson** in leading role . . . **Frank Sinatra** still greatly admires **Vic Damone's** singing . . .

George Harrison penned flipside of **Beatles'** current single . . . . **Denis King** of the **King Brothers** married on Monday to **Don Arrol's** widow, **Caryl** . . . Small screen role in **Elvis Presley's** "Change Of Habit" for **Dionne Warwick's** actor-husband **Bill Elliott** . . . .

This week, **Leapy Lee** visits his manager **Gordon Mills** in New York . . . . Current success of **Hollies** LP (and his own No. 1) earning **Bob Dylan** fortune in royalties . . . Offers for **Jim Webb** to sing on TV here . . .

Peter Kaye brilliantly impersonated **Dean Martin** and **Cliff Richard** (BBC-TV, Monday). . . . Surprising why **John Rowles** hasn't fulfilled early promise. . . . **Procol Harum's** hit could be retitled by **Scaffold,** "Whiter Shade of Watney's Pale"! . . .

With new nose, **Dusty Springfield** looked very pretty on **Liberace's** TV show. . . . Death of **Jimmy McHugh,** a great composer. . . . **Leonard Cohen's** "Suzanne" next **Nina Simone** single. . . .

This week, **Tommy Roe** almost replaced **Beatles** at No. 1 . . . **Love Affair** compositions published by **Dick James'** music company. . . . Is **Colin Charman** adverse to playing **Simon** and **Garfunkel's** hit on "Top Of The Pops"? . . .

Highlight of **Monkees'** U.S. concert tour is **Davy Jones'** stirring version of **Stevie Wonder's** "For Once In My Life" . . . **Elvis Presley** very keen to get **Tom Jones'**

opinion of his next single . . . **Sammy Davis** plans duets with **James Brown** on U.S. TV . . .

Former journalist **Sue Mautner** now assistant to agent **Bunny Lewis** . . . Progress here for **Fifth Dimension** slow but sure . . . **Colin Berlin** reveals cabaret record broken by **Tom Jones** at Sydney's Chevron Hotel . . .

Advice note to **Terri Stevens:** forget about copying **Shirley Bassey** . . . In his school days, **Des O'Connor** sang with actor-composer **Jim Dale** in same Northampton choir . . . All **Andy Williams** "Happy Heart" royalties donated to **Jules Stein** Eye Institute . . .

Stomach operation for **Rod Evans,** lead singer with **Deep Purple** . . . Happy event by **Bobby Hatfield's** wife awaited . . . Producer **Hal Wallis** has signed **Carol Lynley** to co-star with **Glen Campbell** in "Norwood' film . . .

Cyril Stapelton refuses to sell interest in **Geoffrey Everitt's** Shaftesbury Music . . . In Paris, **Maurice Chevalier** waxing LP with **Jimmy Durante** . . . If film producer **Arthur Penn** gets his way **Mama Cass Elliott** will play opposite **Dustin Hoffman** in "Little Big Man" . . .

U.S. reissue of **Bob** and **Earl's** "Harlem Shuffle" . . . . **Steve Lawrence** writing Broadway musical with **Mel Mandell** and **Norman Sachs**. . . . Another version of **Dean Martin** "Gentle" hit on next **Elvis Presley** LP. . . .

A daughter for **Johnny Tillotson's** wife . . . In Las Vegas cabaret, **Everly Brothers** now co-starring with **Connie Francis** . . . Her version of **Noel Harrison's** "Windmills" on next **Petula Clark** LP . . .

Chart-wise, your **Alley Cat** will be surprised if **Desmond Dekker** can follow-up . . . U.S. composer-producer **Eddie Holland** has launched new label . . . Doesn't **Peter Frampton** facially resemble **Dave Dee?** . . .

Las Vegas debut by **Aretha Franklin** next month . . . . **Sarah Vaughan** suing her former agent **Preacher J. Wells** for almost a million dollars . . . . **Smokey Robinson** could revive **Frank Sinatra's** "Pocketful of **Miracles**" . . .

Will **Ron Kass** run MGM label? . . . **Al Bennett** reveals world sales of **Fifth Dimension's** hit beyond two million . . . Reader **Garry Chambers** lists these LPs he could do without: "**Enoch Powell's** Motown Favourites," "**Jet Harris** Comeback Volume 28," "**Mr** and **Mrs P. J. Proby's** 'Passing Strangers'", "**Al Jolson** Sings **Dai Francis,**" "Oldies But Baddies" (**Tony Blackburn's** Tribute To **Joe Miller**) and "'Desert Song' Selections" by **Jimmy Young!** . . .

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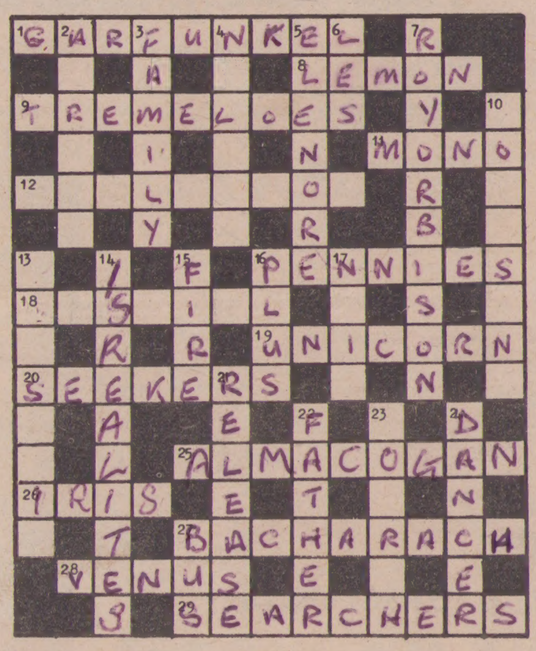
NME POPWORD

Compiled by Trevor Parks, Barton on Humber, Lincs.

ACROSS:
1. An artful Boxer
8. Colour of pipers
9. Dave, Len, Rick and Alan
11. Not stereo
12. Writer of "Sound of Silence" (4, 5)
16. "Juliette" quartette.
18 Eurovision winner in 1968
19 Bachelors heraldic animal
20. Judith, Bruce, Keith and Athol
25. Top female singer of the fifties (4, 5)
26. Flower, or girl's name
27. Married to actress Angie Dickinson
28. Mark Wynter's planet
29. "Needles and Pins" group

DOWN
2. Gun brother
3. Ric Grech left them to join Blind Faith
4. "------ Dean" (Top of Pub charts?)
5. Turtles hit
6. Wrote "The Last Waltz"
7. Recently married a German girl (3, 7)
10. Romantic ballad possibly (4, 4)
13. Top ten record with invitation to break it? (5, 3)
14. Recent number 1
15. Arthur Brown's hit
16. Unit Four ---- Two
17. Mr. Innes of Bonzo Dog
21. "------ Me" Engelbert's hit
22. Nancy has a famous one
23. "Positively ------ Street"
24. Peter Gordeno for example
27. Pete Townshend's transport?



Answers next week and here is last week's solution

ACROSS: 1. (Jacques) Brel; 7. Harris; 8. "Ice (In The Sun)"; 10. Apple; 11. Echo; 12. Richard. 16. Maharishi; 18. Bolan; 20. Otis (Redding); 21. (Mike) Heron; 22. Etta; 23. John; 25. Brandon; 26 (Mike) Sarne; 27. Nero; 30. Cat; 32. Solo; 33. Des; 36. (Radio) London; 38. Cream; 39. Hollies; 40. Hair; 41. Peel; 42. Anita (Harris).

DOWN: 1. (Cilla) Black; 2. Emperor (Rosko); 3. Grech; 4. Sitar; 5. Ric; Leo; 7. Herman; 9. Christine Perfect; 11. Ed Stewart; 13. Ian (McLagan); 14. (Tony) Hatch; 15. Rio; 17. Hit. 18. Berry. 19. Lonnie. 23. Jones; 24. "One Road"; 28. O'Connor; 29. Pet (Clark); 31. Chuck; 34. Tom; 35. Colin. 36. ("Penny) Lane"; 37. Ohio.

DES ON TOP FORM

DES O'CONNOR is in top form and packing 'em in at the London Palladium, where he's just opened in his first season at this world-famous venue.

It's obviously no show for the "blow-your-mind" crowd, but for most other people there's plenty of good solid entertainment from Des and the medium-name supporting bill. When I saw him there was no sign of his recent comparative flop, "Dick A Dum Dum," but he used a long sitting on a stool closing spot to feature hits like "Careless Hands," "One, Two, Three O'Leary" and "I Pretend."

Des also got plenty of reaction for his smoothly-sung "Danny Boy," and the punchier "One of Those Songs." Biggest comedy moment (although there were plenty of laughs) was his routine with the kilted "MacGregor Brothers from Scotland," who turned out to include a coal-black soul brother and a heavyweight Chinese.

Only criticism — it's about time Des threw out some of his older gags, which he's been flogging to death on stage and TV for years.

Compliments to the Rockin' Berries with Clive Lea, who close the first half. This very professional group's blend of comedy impressions and pop gets better every time.—**ALAN SMITH.**

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